

THE NEW YORK DRAMATIC MIRROR

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PRICE TEN CENTS.



LOUISE ALLEN

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The picture of Louise Allen on the first page of *The Mirror* this week will command attention as a study in expression. The waif represented by Miss Allen has procured a novel substitute for a hat or bonnet, and is using her eyes in lieu of a mirror with very satisfactory results.

Miss Allen was born in New York city on Jan. 7, 1872, and is therefore about twenty-one years of age. Although a Protestant, she was educated in a Catholic school. Religious surroundings, however, failed to stifle her natural brightness of temperament and her tendency to mirth—both of which characteristics afterward found channel in dramatic expression. While she was at the convent her imaginative mind and her power of mimicry were often the sources of pleasure to her youthful companions. And it was in vain that the good sisters reprehended such exhibitions as worldly; their admonitions seemed in fact to intensify Miss Allen's desire for the imitative life of the stage.

Immediately upon leaving school, Miss Allen found vent for her talent. She went out with a farce-comedy called *The Boomer*, and although this venture itself was ill-fated, it proved her ability. She won marked success by her clever dancing and singing. She finished the season with Mr. Carroll, as the waif in *The Italian Padrone*, and her work was much admired. The following season Miss Allen was on the road in *Circles in the Air*, and when this title proved to be literally a description of the venture, she left to join a repertoire company, in which her handsome appearance and her unusual ability won the admiration of the public and the friendship of her theatrical companions.

Last January Miss Allen left the stage to become the wife of a former actor and manager, C. Wm Perkins, of Boston. She never intended to resume her stage life, but her newly-awakened inclination, supported by the advice of friends, has proved stronger than her former determination. Her admirers have prophesied for her a future at least as brilliant as that of her talented sister, Gladys Wallis, the beautiful ingénue of W. H. Crane's company. Miss Allen has had several offers for the road, but will probably be seen in New York before the close of the coming season.

DIE EHRE COPYRIGHTED.

It was announced last week that Lillian Lewis would produce next season, among other plays, two from the German of Hermann Sudermann, the translation of which she is said to have supervised. These are *Die Ehre* and *Hemath*, to which Miss Lewis proposed to give the titles of *The Tenement Daughter* and *A Wayward Daughter*.

Miss Lewis has evidently proceeded and planned honestly in this direction, but she has no right to produce either play in English. Emanuel Lederer, the dealer in foreign plays, who deals directly with Sudermann, has absolutely disposed of the rights of both of these plays in English.

Noted last March bought of Mr. Lederer the right to produce *Hemath* (Home), and as every provision of the international copyright law has been observed in the case of this play—even to the printing of it bodily in German in this country—it is quite plain that the author's rights, and the rights of those to whom he has disposed of it, can easily be enforced. Mr. Lederer has already taken measures to protect every interest in the play with which he is connected.

The same may be said of the other play, *Die Ehre*, which Mr. Lederer some time ago sold to Augustin Daly, and which it is said Mr. Daly will produce in London under the title of *Birth and Breeding*, the adaptation having been made by Jerome K. Jerome.

The former play—*Hemath*—by the way, is the first foreign work the English rights to which have been secured by exact and literal adherence to the provisions of the international copyright law.

ANOTHER OPEN-AIR PERFORMANCE.

There will be an open-air performance of *As You Like It* at Pleasure Bay, near Long Branch, N. J., on or about July 26. It will be the first performance of the kind in that part of the country, and it will be the first of the kind to be given this Summer.

Later, as *The Mirror* exclusively announced, *As You Like It* will be acted in the open air at Saratoga by a company under the management of Frank G. Cotter. Mr. Cotter went to Saratoga on Friday to complete arrangements.

The names of the players that will probably appear at Saratoga have been given.

At Pleasure Bay there will be in the cast Rose Coghlan, Sadie Martinot, Henry Miller, Wilton Lackaye, John T. Sullivan, and E. J. Henley. Miss Coghlan will be the Rosalind and Mr. Miller will be the Orlando.

WHERE ARE MR. HILL'S WHISKERS?

That the moustache of Will McConnell, manager of the American Theatrical Exchange, has been discarded by him and given to the Smithsonian Institute at Washington, D. C., was announced exclusively in *The Mirror* last week.

Since then our staff of lynx-eyed reporters has been scouring the town in an effort to discover what J. M. Hill has done with his side whiskers.

Mr. Hill without his whiskers is robbed of at least half his beauty and his individuality. Since they left him they have not been seen in New York.

Mirror correspondents throughout the country are requested to look out for them, although no reward has yet been offered for their apprehension.

JOHN DREW AND LONDON.

The London *Era* thus pertinently observes: "Report has it that Charles Frohman is now in treaty for the Criterion Theatre as

a home for John Drew during his half-promised season in London, to begin, as we have said, in May of next year. The report is at least more probable than that which assigns the Lyceum to Mary Anderson during Henry Irving's next trip abroad."

THE WORK OF THE LEAGUE.

The Professional Woman's League has done wisely in keeping open all Summer, as the rooms are constantly crowded with visitors. The French, dancing and other classes are well filled, and applications for membership are coming in daily.

The chairman of the dancing department is Katie Mayhew, and in the person of her head teacher, Mlle. Leontine Martin, she is enabled to give remarkably fine opportunities of learning the art in its fullest extent.

Mlle. Leontine is from the Conservatoire in Paris, and as she is a mistress of her art, she can, and has, originated many new and beautiful dances, and so is able to be of the greatest service to those who desire to study for specialties. In order to benefit the largest number, the terms have been put by the League at a very low figure.

The Wednesday afternoon lectures have become very popular, the rooms being always crowded. At the last, Olive Oliver gave a most interesting account of the sword, broadsword, etc., and ended by giving a brilliant sword exercise, assisted by Olive Gates. So great was Miss Oliver's success, that a class was immediately offered her.

On July 19, Blanche Weaver will give a lecture on "Physical Culture," with illustrations in suitable dress. There is no branch of the subject that Miss Weaver has not studied most carefully.

Miss Mayhew has added to her work for the League by taking on commission a large stock of the leading manufacturers' perfumes, soaps, toilet waters, cold cream, make-up articles, etc. These wares are selling rapidly. Mrs. Mantell, Rosa Rand, Bertha Welby and Cora Tanner were among the purchasers.

The Elma Cream, made by Mrs. Sol Smith, is kept by the League and is sold at reasonable figures. She has it made up in several sizes of boxes that range from a dollar for the pound boxes, down to dainty little trial cases of the cream for ten cents.

The dress-making rooms are also turning out very handsome and stylish wardrobes. A skilful modiste, assisted by competent dressmakers, is kept constantly busy. Rosa Rand has this department under her particular charge, and stars, and actresses of all positions will find it to their profit to examine the work done.

The tables are well supplied with books, magazines, newspapers, etc. *The Mirror* is always on file.

The League rooms are open daily from 10 A. M. to 5 P. M. during July and August, and every effort will be made to have the rooms attractive.

A type-writing branch has been added in response to many requests, and all work can be skilfully and rapidly executed by the young lady in charge. In fact, the League can and will supply every want and requirement.

During the absence of the president, Mrs. A. M. Palmer, and of Mrs. Rachel McAuley, chairman of the executive committee, the work of the League is faithfully looked after by the vice-president, and members of the executive committee left in charge. Mrs. Mantell, Miss Mayhew, Bertha Welby, Rosa Rand or Mary Shaw are always in attendance.

MRS. BARRYMORE'S FUNERAL.

Funeral services over the remains of Mrs. George Drew Barrymore were held in St. Stephen's Church, Philadelphia, last Wednesday afternoon, with Episcopal rites. The church was thronged. The Rev. Dr. S. D. McConnell, rector of the church, and the Rev. Joseph Miller, assistant, officiated. The Drew family hold a pew in this church. The casket rested upon the chancel steps, and was buried in flowers. Among the tokens were exquisite pieces from Charles Frohman, B. F. Falk, Rose Coghlan, Mrs. Barney Williams and D. H. Barkins. The service opened with the hymn "Almighty God I Call to Thee," and the anthem "Lord, let me know mine end and the number of my days."

Many tears fell as the "De Profundis" was chanted. Services were also held in Glenwood Cemetery. The bearers were Eben Plympton, McKee Rankin, Dr. J. M. Mitchell, Clay M. Greene, Joseph Holland and Paul Arthur. After them walked Maurice Barrymore, with their only daughter, Ethel; Mrs. Sidney Drew and the eldest son, Lionel Barrymore; Mrs. John Drew, on the arm of her son Sidney, and a number of relatives and friends with whom was the younger boy. Mrs. Barrymore became a Catholic five years ago, and her children were baptized and will be educated in that faith. Deferring to her mother's wish, the services were held in the Episcopal Church, and the interment was in the family plot. Among those at the funeral were John T. Sullivan, Robert Wilson, William H. Daly, S. C. Dubois, R. A. Macfarlane, E. C. Stone, Edward N. Slocum, William H. Wallis, James Lewis, D. H. Barkins, B. F. Falk, Samuel Speck, Richard Garrick, Charles G. Hermann, I. N. Drew, Thomas Meagher, Edward Dewell, John Murphy and William F. Granger.

THE MAN ABOUT TOWN.

Manager W. H. Chisholm announces the completion of his *Man About Town* company. The members of the organization are as follows: Dorothy Duffon, Dickie Martinez, Lottie Hyde, Marie Louise Day, Lillian Armstrong, Nellie Page, Josie Ditt, Fannie Engel, Will Mandeville, Tim Cronin, C. Jay Williams, Robert J. Ward, Jack Horton, F. B. Howard, John Fonery, the Novelty Trio, Cud Given, the business manager in advance, has secured very valuable time for this high-class company, the season being nearly filled.

GOSSIP OF THE TOWN.

Manager Wallace McCutcheon is with his family at Bayport, L. I., where Manager Louis C. Behman is also enjoying Summer life.

Joseph Frankel is now connected with the Noctur Theatre, Brooklyn.

Maud Hoffman has joined E. S. Willard's company in Chicago.

"Jack" Crabtree, of the Park Theatre, Boston, spends his Summer leisure at Lake Hopateong with his sister.

Minnie Williams is confined to her room with a sprained ankle.

Property in this city belonging to Geoffrey Hawley Chapman, the insane actor, who is now confined in the asylum at Whitehouse, L. I., was sold at auction last Wednesday to determine rights in it. Nineteen four-story brick flat houses, worth about \$200,000, were sold.

Proctor and Turner have been sued for \$45,000 by Belle Barron, who starred in *The English Rose* company. She claims her engagement was abridged by abandonment of the tour.

According to the Philadelphia *American*, the May Davenport Opera Burlesque company's manager abandoned May Morris, a dancer, in Atlantic City, when his company left that place after an unsuccessful run at the Grand Opera House. Miss Morris called on the Recorder of Atlantic City, stated her circumstances, and that the manager owed her two weeks' salary, and the Recorder paid her fare to Philadelphia.

John Reed, basso, late of O'Neill's Opera company, has joined the Baker Opera company in Rochester.

Charles G. and Claude Amsden will take a small opera company on the road in September.

Dorothy Morton is filling an engagement of two weeks with the Baker Opera company. This company will play eight weeks in Rochester, and then go South for ten weeks, opening in New Orleans on Sept. 3.

George P. Towle has been engaged as musical director of the Grand Opera company.

Charles H. Hopper has gone to his home in Unionville, Ohio.

Mrs. Langtry will make a tour of this country next season under the management of Joseph P. Reynolds. She will open her season in October at the Holis Street Theatre, Boston.

King Solomon, the spectacle at Eldorado, was omitted last Tuesday night, and the audience of 2,000 had to be satisfied with impromptu specialty acts. During the afternoon W. M. Lowetz, the leader of the band at Eldorado, was discharged, whereupon the musicians refused to play, unless the leader was reinstated. This the management refused. Another band played Wednesday night.

A notice announcing that the manuscripts, scenery, costumes and rights to plays produced by the Theatre of Arts and Letters are for sale was posted in the American Theatrical Exchange last week, thus indicating the end of that ambitious and for a time fashionable experiment.

Marcella Rosevear, a domestic aged twenty, was taken to Bellevue Hospital last Wednesday. She was a servant at a theatrical boarding house in this city, and had become violently insane in her desire to go upon the stage.

Some practical joker is said to have given to Sol Smith Russell what purported to be a pass to the World's Fair, but which turned out to be merely an advertisement. It is added that the man at the gate to whom the comedian presented his "pass" remarked that he thought Russell was a countryman, and kindly pointed out the bogus nature of the ticket.

William H. Crane came to town on his yacht last Tuesday with Joseph Holland, Paul Arthur, and Hugo Toland as his guests, and in the evening went to the Players' Club. He returned to Cohasset on Thursday, and will return to New York to witness the trial races of the American Yacht Club next month.

Princess Nicotine, a comic opera by C. A. Byrne, Louis Harrison, and William Furst, has been bought by John E. Henshaw and May Ten Broeck, who will produce it next season, beginning about Oct. 1, and playing only the larger cities. They will play a Broadway engagement.

Jennie St. Clair, of Koster and Bial's, and Ella M. Howell both claim to have married Fletcher Allison Haines. Both appeared in Jefferson Market Court last Tuesday with certificates to that effect, their appearance being concerted and with the purpose of convicting the man in question of bigamy. Miss St. Clair was married to Haines in 1885, and Mrs. Howell in 1891. The woman last wedded looked up the other, and they agreed to expose Haines, whom, both say, is a scamp. He is a son of a lawyer on Broadway. Haines was held.

Charles W. Seanor, the general representative of W. A. Edwards' five attractions, is one of the busiest men in the city. His headquarters at 22 West Thirtieth Street are daily thronged with managers and personal friends. Mr. Seanor will next season pilot *The Roman Rye*.

W. H. Power, author and owner of *Glenda-Lough*, is on a flying visit to this city in the interest of that and his other attraction, *The Ivy Leaf*. He will return to his home in Detroit this week.

Lessee Zabel, of the Schlitz Park Opera company, Milwaukee, has assigned, and thus cut off the Summer engagement of a number of singers. The company is said to have been losing \$2,000 weekly. The Milwaukee *News* says there was an advance sale of season tickets amounting to about \$14,000, upon which, with current receipts, which were much smaller than expected, the company was run without other capital.

Lorimer Stoddard, the juvenile actor, is at Sag Harbor, L. I.

Henry Miller and Viola Allen, who played to ether in New York during the original run of *Shenandoah*, will play opposite parts in Liberty Hall at the Empire Theatre.

Johnstone Bennett sailed from Paris last Saturday.

William Macaulay is spending his vacation at Block Island. He has signed with Doré Davidson and Ramie Austen to play leading juvenile business.

Simmonds and Brown have engaged companies to support Marie Wainwright and Robert Downing.

James Jay Brady, manager of *Hallen and Hart*, is at Summit, N. J., for the Summer.

Frank W. Sanger has returned from Chicago.

Manager McCormick, of the Broadway Theatre, will take a vacation in August.

William H. Crane had as guests on his yacht, *The Senator*, last week, Paul Arthur and Hugo Toland, brother Lambs.

William Spangle, who is superintending the building of the new Bastable Theatre, at Syracuse, writes Manager Hennessy, at the American Theatrical Exchange, that the work is rapidly nearing completion, and that the house will be ready two weeks earlier than expected. It is to be opened on Oct. 2 by Richard Mansfield.

E. P. Trautler has been engaged for the Drew-Rankin company. He will play Falk land in *The Rivals*.

Mrs. John Drew will Jeffersonize *The Heir-at-Law*. That is to say, she will treat it to the same sort of changes that Jefferson made in *The Rivals* to suit modern requirements. As the Widow Green Mrs. Drew will introduce a jig.

Primrose and West have secured nearly all the people for their spectacular operatic comedy, *Monte Carlo*, which will introduce the famous minstrel comedian in white face, George Wilson. The scenery is ready. The costumes are said to be very rich and pretty. The company will comprise twenty-eight people, with an orchestra and brass band. Rehearsals will begin on July 20, and the season will open early in August. A long tour has been booked solid.

Mrs. E. A. Eberle and her daughter, May Tyrrell, are summering at their home in Chatham, N. Y.

Edwin Travers will profit from a benefit to be given at Rooley's Theatre, Chicago, today (Tuesday).

A supplemental performance not billed, at Koster and Bial's, one night recently, was the appearance of Carmentita on the stage, after the audience had departed, in the most lively exhibition of her dancing ability per haps ever given. With her husband and two friends, lawyers, she had occupied a table in the auditorium during the evening, and the exploit was then and there concocted. When the audience had gone, and before the musicians had folded their belongings, one of the lawyers induced the orchestra to remain and himself took the baton. The dancing followed. The management of the place was ignorant of the event.

A Woman of No Importance, Oscar Wilde's latest comedy, will be given a special production in the Fall at the Columbia Theatre, Boston.

Kitty Cheatham, who has been for five seasons one of the most prominent members of Augustin Daly's company, resigned from that organization as was announced at the time. Miss Cheatham was one of the most valuable and versatile members of Mr. Daly's company. She played thirty-five parts under his management and frequently appeared in *Ada Rehan's* stead. During the last few nights of the company's engagement in Chicago Miss Cheatham appeared as *Nesbie* in *A Night Off* in consequence of the fact that Miss Rehan had started for London. Miss Cheatham is at Point Pleasant, N. J., where she will be with in easy reach of the city for two months. She is recovering from nervous prostration. She has not yet signed, and will wait until the right offer comes along, which it certainly will shortly.

M. B. Leavitt has postponed his trip to Europe for a few weeks.

Henry E. Dixey's latest imitator, Francis Wilson. The imitation to the Lambs' Club. Dixey has actually the mellow tones of Wilson.

Adele Clarke has been in 1A now at Mackinaw Island with friend where she will spend several weeks.

Evelyn Pollock left *A Tempest* in New Haven and is now enjoying moon in Massachusetts. She was Boston early in May to a Vale Kirkover, said to be a son of Kirkover, a wealthy Chicago ceremony was kept a secret until of the season. The young husband have traveled with the company marriage. Miss Pollock, who is two, says she has retired from was formerly a member of De son and Edward Harrigan's. While with Harrigan she played in Reilly and the 400, in which Emma was the Maggie Murphy sister. Edith, is also an actress.

Helen Ruskin, a clever young season with *Hands Across the* posters, engaged to play the adventuress *U. S.* New York.

Jay Rial is booking a tour for of New York. Leonard Grover's and will manage a company that

In honor of his marriage to Rose John T. Sullivan has let his monst appear for the first time in six years.

The Wabash Railroad is the most for travelling theatrical troupes. For a tion in regard to rates, etc., apply to H. lan, Gen. Eastern Agent, 20 Broadway, N. F. A. Palmer, Asst. G. P. Agent, 20 Chicago, Ill. P. Chandler, G. P. Agent, 5

AT THE THEATRES.

A scene quite enjoyable supplemented Panjandrum at the Broadway on Saturday night. The audience was large. When the curtain fell on the first act, Mr. Hopper, responding to applause, appeared and made a speech. He asserted that the same harmony that had for years characterized his company now actuated it, as was shown by the fact that its personnel had not changed. He had felt deeply hurt by rumors that ulterior motives had led to the temporary departure of Della Fox. There was no truth in the reports. Miss Fox is on the best of terms with every member of the company, and she leaves it only upon the advice of her physicians, who insist that she must have rest or seriously impair her voice. Mrs. Hopper had reluctantly consented to take Miss Fox's place, upon requests made by Mr. French and Mr. Stevens. He assured the audience that Miss Fox would reap her old part on Sept. 1. When Mr. Hopper disappeared, for whom a mammoth floral token had been sent up, was sent for. She natively indorsed all that Mr. Hopper had said, and declared that the three years spent by her in the company had been the happiest in her life. She bespoke a hearty welcome for her successor, Mrs. Hopper, and discovering the latter peeping out from the wings, ran to her, seized her, dragging her into view, and after her captive had kissed her, they indulged in a hug that brought down the house. And thus ended the Panjandrum love feast.

Tony Pastor maintains the excellence of his bill at his cosy theatre, and consequently he has audiences beyond all expectation for warm weather. Clara Beckwith, the swimmer and sub-marine performer, has made a great hit, and her popularity promises to increase during her stay at this house. Frank Bush, the imitable mimic, is a star here this week; Bonnie Thornton reappears with a new vocal budget; Smith, Martin, Quinn and Kennedy, the "big four," appear in laughable acts; Meehan and Raymond are funny in A Lucky Strike; St. Maur and Gardner appear in operatic selections; Isabella Ward plays the latest stars on the x-lophone; McMahon and King introduce original ideas in wing dancing; and Major Burke excites astonishment by his bayonet and musket exercises.

Edna Wallace-Hopper made her first evening appearance as Paquita in Panjandrum at the Broadway Theatre last night. The memory of Della Fox in the part is still fresh, but it is no discredit to Miss Fox to say that while she is away she will have a substitute that may make her tremble in her histrionic shoes. As Paquita Miss Wallace makes a captivating stage picture. She disported about the stage with much hilarity and without any vulgarity, and—she sang. Yes, Miss Wallace sang. Now and then her voice wavered and it was not always audible away in the back of the house. But, as the bad man in the play says, time will tell. The audience indicated frequently that it liked the new Paquita. Marie Wainwright and Roland Reed gave box parties. As Miss Wallace made her first professional appearance in Mr. Reed's support in The Club Friend, his presence at her debut in comic opera was a fine compliment.

The pugilistic kangaroo made its debut at Koster and Bial's last night, and added excitement to the usual bill of fun and music. This marvellous wonder is an interesting exhibition for the scientific as well as for the sporting citizen. The other features of the show at this resort are Charles Haydn, the mimic and humorist; Lottie Collard, the English sourette; Wood and Shepard, the Borani Brothers; Mons. Dufour and Mlle. Hartley, with the travesty on La Belle Helene, and the one-act nautical operetta, The Admiral.

The Imperial Music Hall will soon close for a brief season for repairs. In the meantime, an excellent vaudeville entertainment is offered there.

The American, with The Prodigal Daughter and the roof garden, remains the most ambitious amusement place in town.

Dr. Carver's wild Western show, under the title of The Scout, runs prosperously at the Academy.

Kellar is still attracting well at Daly's. He has wisely abandoned the Saturday matinee.

FIELD'S COLUMBIAN MINSTRELS.

On Thursday the Al G. Field Columbian Minstrels will begin rehearsals at Columbus, O. Among the company are Frank Cushman, Al G. Field, Tommy Donnelly, Fred Russell, Dick Clark, Will G. Mack, Eddie Horne, the brothers Mohring, English acrobats, the Alveraz Family, known as "the Musical Barbers of Seville," Cradoc, the Roman Avemant, the Mignani Family, "Musical Street Pavers," Tommy Carey, Lawrence Diamond, Ed. Healey, Doc O'Grady, the Dillon Brothers, Johnny Whalen, Ed. Browne, John Avery, H. W. Rowe, Dan Daly, Pete Cragg, J. C. Davies, John Connors, "Little Gyp," Chester Wines, Harry Reddings, John Keiths, Will Junker, Milt. Hall, Louis Walters, Josef Ruder, H. E. Howard, John Fielding, Peter Reis, Al. Tate, J. E. Harfield, George Irons and I. S. Potts. Among the vocalists are A. M. Thatcher, Allen P. May, Roger Harding, M. Kule, Will Betan and Alvin Irem. A Columbian spectacular first part will be called "The Bivouac." It will represent the World's Fair enclosure illuminated. The company will open on Aug. 1, and will travel on its own train of specially constructed cars.

LENA MERVILLE MARRIED.

Lena Merville was quietly married last week to the surprise of her parents and friends.

A CARD FROM MR. GILLETTE.

To my few and anxious friends:

No. I am not living on butter gravy, nor eating soup out of tureens. Please accept this statement as final.

Until quite recently I was not aware that my diet was of sufficient importance to the public to engage the attention of a great journalist. It appears, however, to be made the text of a column of editorial comment in a recent issue of a weekly paper published in this city and edited by a man named Richardson.

I have been enabled to live through this gentleman's occasional delicate attentions to my plays and adaptations by carefully abstaining from reading them. Seven years ago I had the misfortune to read his quiet and gentlemanly comments on a piece of mine called Held by the Enemy, and being abnormally sensitive to vilification, no matter how cheap and vulgar, was so downcast and discouraged thereby that it seemed to me the world was coming to an end so far as I was concerned. I have never looked in Richardson's paper since, with the result that my life has run on in comparative tranquillity and peace.

Now all is changed. For the past few days solicitous friends have poured in upon me in undesired profusion a clipping from the said periodical, coupled with the inquiry whether its insinuations regarding my diet were based upon fact. Of course I was compelled to read the article in order to answer these questions intelligently. It appears that one day when I chanced to lunch at the Delmonico cafe, this Richardson posted himself near me and carefully watched me through the meal. He then embodied the results of his observations upon my habits and diet in an article for his paper, making it readable by a liberal sprinkling of the dignified and scholarly wit for the skilful use of which he is so well known.

The mere matter of eating soup from a tureen he does not make much of, as I presume that is not so criminal a practice as the paring of the crust from a roll and using the interior of it as a sponge with which to soak up butter gravy from the surface and surroundings of a broiled bird. A diet of this sort of thing, so far as I can gather from the article, is what annoys Richardson most. He suffers to the extent of nearly a column about it.

I am sorry that he did not watch a little closer—or come and look directly over my shoulder, for he would then have observed that instead of using that butter gravy as an article of diet, I adopted the bread expedient for the purpose of getting rid of it altogether, as it is not to my liking. It is too bad that nearly a column of a valuable paper like Richardson's should be wasted over such a misconception. It is too bad that my friends should be needlessly alarmed over my diet. It is too bad that all these words should have to be devoted to an utterly trivial affair.

But it may do Richardson good. I have a considerable assortment of oddities and singular habits of diet still on hand, some of which may turn out better than this one, if he is careful to follow them up.

Then, too, there are other fields open to him besides that of mere feeding. He can conceal himself in toilet rooms and crawl under beds. His editorials after such exploits as these will be admirably adapted to the character of his paper, and cannot fail to increase the already heroic size of its circulation. Furthermore, this work will largely contribute to the value of his dramatic criticisms. They will eventually be regarded as classics.

JULY 15, 1893.

WILLIAM GILLETTE.

MIRROR CALLERS.

Among those that called at the Mirror office the past week were: Henry Miller, Ida Orme, G. K. Fortesque, Ad-Laird Cushman, Frank Dietz, E. J. Adams, El de Louie, C. W. Perkins, T. E. Brown, George H. Abbott, Hugh Stanton, Harry Burkhardt, Sydney Worth, Mary Timberman, E. L. Webster, T. H. Winnett, Joseph W. Shannon, Dorothy D. Iron, W. H. Chisholm, John T. Sullivan, Charles A. Baglow, A. W. Purcell, George Witherspoon, Cecile Van Dusen, Byron Douglas, William Park, W. B. Royston, W. L. Beldham, Alice Butler, C. R. Gardner, William Gill, Irwin Carlos, E. N. Whiffeld, Marie Bingham, Dorothy Kingdon, Lilian Melbourne, H. B. Blaismore, Henry V. Dold, J. D. Murphy, Clara Moore, Margaret Devereaux, E. L. Lemmert, Mona Mora, Olive Orver, Lee Lamar, Julian Magnus, John W. Dunne, and John T. Maguire.

THE ENGINEER.

A realistic American comedy-drama called The Engineer has been secured by Robert B. Holland, who has engaged Bertram Willard to direct and manage the tour, which is now being mapped out. The Engineer, as the title suggests, is a play admitting of many realistic, mechanical, and scenic surprises. But unlike most pieces of that description it will not depend upon these adjuncts solely to command success. Its projectors say that it contains genuine dramatic material, like Blue Jeans and The Old Homestead. It has also pathetic and comic features. Bertram Willard said of it: "The mounting will be magnificent. There will be no individual star, but an all star cast. We expect confidently that The Engineer will take its place among the notable productions of the coming season."

A NOTABLE PERFORMANCE.

A dramatic entertainment will be given on Tuesday evening, the 25th inst., at Larchmont Manor, under the auspices of Minnie Maderm Fiske, Mrs. M. J. McGinn and Mrs. C. D. Shepard. A remarkably interesting bill has been arranged. The volunteers are Madame Januscheck, who will appear for the first time in a number of years in the one-act play, Come Here! assisted by A. H.

H. Stuart; Mr. and Mrs. Thos. Q. Sealbrook, Henry Miller, who will present Frederic Lemaire; Mr. and Mrs. Charles Dickson in The Salt Cellar; Kitty Cheatham, Elaine Edson, Harry Hilliard, Mark Smith, Joseph Humphreys, Gustave Yorke, Mr. and Mrs. William Mulligan and others. The proceeds of the performance are to be given to a church at Larchmont.

A ROW AT THE THALIA.

Two Dead Men, a play in Hebrew that requires about eight hours for its representation, was the bill at the Thalia Theatre last Saturday night. At midnight but four acts had been played, although the performance began late in the afternoon, and the management, fearing interference by the authorities if the theatre should be kept open later, it was reported, omitted the fifth act. Pandemonium ensued.

An audience of 1,000 or more, excited by a turbulent gallery that demanded its money's worth grew frantic. Before the curtain could be rung down apples, vegetables, and aged eggs were showered upon the stage with pieces of seats that the rioters broke in their rage. A panic resulted, and in the stampede many were hurt, though none seriously.

The police were quickly on hand in force, but only by persistent effort did they disperse the angry crowd. One excited citizen of the neighborhood, judging hastily from the noise within the theatre, rushed to the morning newspaper office, and reported that the roof had fallen in and a thousand persons had been killed.

A later report was to the effect that the audience was not excited by stopping of the play, but because of the objection from the stage of a labor orator who urged a boycott against the Windsor Theatre because of the discharge of a Hebrew orchestra from that house.

WHAT MR. JURGENSEN SAYS.

Oliver Jurgensen, looking tanned and rugged, came into the Mirror office the other day, and when interrogated as to where he got his color, he replied, "I have been rusticated in California and South Dakota, and have also been doing the World's Fair."

Theatrical business on the Coast has been at a very low ebb," Mr. Jurgensen added. "Passing through Portland, Ore., I found Daniel Frohman's company doing a great business, but this was an exception to the rule. In Chicago, as is well-known now, the downtown theatres are doing well."

I went through the S. C. Auditorium—an enormous pile of rafters representing \$600,000, with more still due. The Chicago merchants took the matter very philosophically. When they found it would take millions instead of thousands to complete it, they quietly dropped it. As a result it is reported that Steele Mackaye is sick with nervous prostration.

There is a scheme afoot by Henry Lee to get up a monster Shakespearean out-of-door entertainment, the parts to be given to celebrated actors.

The World's Fair is too colossal to be made profitable. It is the grandest show the world ever saw. But it covers so much ground, and is so vast, that it is impossible to see it all. Owing to the high railroad rates it is not attracting the crowds that were expected. I am going to Stamford, Conn., for a short time, but shall soon return to begin the preliminary work for Lady Windermere's Fair."

MR. ROBERT DOWNING'S TOUR.

The season of Robert Downing and Eugenia Blair will begin early in September. They will first make a tour of a month of the larger cities at the South, and thence through the Middle and Eastern States and Canada before going to the Middle West, Southwest and Northwest.

Mr. Downing now has under consideration a proposal to make a fourteen weeks' tour of the Pacific Coast and the extreme West, which, in all probability, he will accept.

Mr. Downing's company for the forthcoming season, in addition to himself and Miss Blair will consist of Edmund Collier, Thomas A. Hall, Rose Osborne, together with a number of other actors, all of whom are favorably known. Mr. Downing is emphatic in the assertion that his company for the next season will be without doubt the strongest and most expensive he has ever engaged. His repertoire will consist of six plays, and the company will number upward of twenty-five people.

Mr. Downing has engaged for his manager Jay F. Durham, for a number of years a well-known newspaper correspondent at Washington and New York, and for two years associated with Fred. Stinson in the management of Julia Marlowe, and last season Charles Hantord's manager.

A SWINDLE EXPOSED.

Gustave Frohman encloses to THE MIRROR, from the Schiller Theatre, Chicago, a letter addressed to him at that theatre asking for passes. The letter has a printed head as of a newspaper, "The Record of Finance," located at 119 Nassau Street, New York, with this description: "A weekly paper devoted to bonds, stocks, railroads and railroad finances." Across the top of the letter head is printed: "George B. Evans, President and Manager; William Heron, Vice-President and Editor; Samuel J. Edwards, Secretary and Treasurer." The letter on this sent to Mr. Frohman was dated June 9, 1893, and was as follows:

"W. I. von, if consistent, kindly favor me with two (2) seats for to-morrow night, I am, V. F. and Editor of the Record of Finance of N. Y. C., and we devote weekly no less than two columns to theatricals. If you will grant me this favor, I will consider it personal, and reciprocate accordingly. Yours truly,

WILLIAM HERON,

Editor.

Will you kindly have answer at box 611.

Mr. Frohman writes that the paper named

does not exist, according to the New York Post Office officials.

THE STREETS OF NEW YORK.

This old-time success will go out next season in a revised form, with a cast headed by Frank Kilday as Badger, a part he has played proficiently for several seasons.

There will be scenery and new specialties. Grant S. Riggs, a young and enthusiastic manager from Wilmington, Del., will be the manager. Harry Vaughn will be the business manager. His office is at 32 East Thirtieth Street.

MATTERS OF FACT.

Harris, Britton and Dean are making a number of radical improvements in their various theatres on the Harris Circuit preparatory to opening a few weeks hence. They have not yet booked an opening attraction for either Washington, Pittsburg, Cincinnati or Louisville, and they make an announcement in this week's paper to that effect. They offer liberal terms to strong attractions. There will be only four matinees a week in Cincinnati and Pittsburg, and three matinees each in Washington and Louisville. The Harris' theatres, as are well known, are money-makers and with the new improvements, the opening weeks ought to be especially desirable.

Verner Clarges resigned from Tyrone Power's company on Saturday last. He will visit friends at Saint Rose, P. Q., returning to New York in about two weeks. He is at liberty for next season.

Louis Wesley may be addressed at 40 West Twenty-eighth Street, New York.

Alice Brown has not yet signed for the coming season. She is devoting a good deal of time to the Professional Woman's League, in whose cause letters may be sent to her.

A strong attraction is wanted to open the Mahoning Street Opera House on or about Aug. 18. The Opera House is in Punxsutawney, Pa., Charles Fish being the manager. It has a population of 15,000 to draw from.

Francesca Redding and Hugh Stanton will inaugurate their sixth annual starring tour during September. They will appear as heretofore in a repertoire of legitimate dramas. For the season of 1894-95 they have in contemplation a new play entitled Temple Bar, from the pen of Robert Griffin Morris.

Bennett's Opera House at Urbana, Ohio, was remodeled during June. It will now seat 1,000, is built on the ground floor, and is supplied with sufficient scenery to stage any play visiting one-night stands. Manager G. E. Pence books but one attraction a week and on sharing terms only.

E. D. Griswold, manager of the Eleventh Avenue Opera House, Altoona, Pa., has decided to book only a limited number of attractions for the coming season. He has a few choice dates open for first-class combinations.

E. V. Backus has been engaged to play a character part in Liberty Hall, to open at the Empire Theatre on Aug. 21.

The Standard Theatre, of Milwaukee, Wis., having been entirely remodeled and refitted, will open its season on Aug. 27 under the management of E. W. Jaeger. The house seats 1,500 people at popular prices, fifteen cents to one dollar. None but standard attractions, playing week stands, booked.

In another column Emanuel Lederer gives notice that he is the sole owner of the play, Heimath, by Herman Sudermann. He has the exclusive rights for the disposition of the German and English versions in the United States, Canada, and Australia. He has let the English rights to Madame Modjeska and the German rights to Heinrich Conried. All other persons producing this play will be prosecuted to the fullest extent of the law.

Should any one of our readers be inclined to engage in a dramatic enterprise of the higher order during the coming season, he may hear of a favorable opportunity by addressing W. G. M., in care of this office.

Wanted—An attraction for Race Week, Aug. 16 and 17, at Lane's Opera House, Newport, Vt. Light operas preferred. Address H. E. Lane, manager.*

A LIBERAL RELIGIOUS VIEW.

Brooklyn Church Weekly.

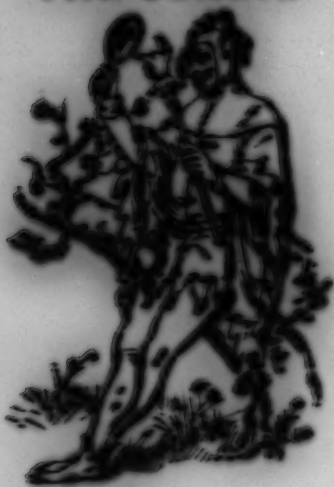
Death serves many a purpose. In not a few instances it has been the means of clarifying to the vision of the living many things that before were either vague or hid in doubt. In the case of the passing away of Edwin Booth the particular purpose served to which we desire to call attention is that of helping to cause to be made manifest the disappearance of the narrow-mindedness that once prevailed among Christians in regard to the theatre.

Mr. Booth's death was not only noted by all the religious papers that have come to our exchange desk since it took place, but the life of the man was commented upon by all of them in the loftiest terms of eulogy. Indeed, one of the most prominent, the Christian Union, went even further and published a portrait of the dead actor on its front cover page, a place of honor it has hitherto reserved for the fathers in theology, the doctors of letters, but not of the exponents of the drama.

Not many years ago the editors of religious journals would neither have felt inclined so to dignify an actor even after death, or, having so felt, would they have deemed it prudent to do so for the then reasonable fear of incurring the indignation of their subscribers. To-day the reverse has been shown to be the case, in so far, anyway, as the editors are concerned. It remains to be seen whether or not the subscribers of religious papers have advanced equally with the conductors of these papers in this matter. We believe that they have so advanced, and that none of the papers which have spoken so favorably of Actor Booth will in consequence receive one word of protest from their subscribers, as they should not.

Thus Mr. Booth's death has caused it to be shown that there is no longer that intolerant opposition to the stage that once there was among professors of religion; that even the teachers of religion no longer regard the theatre as evil per se or those who follow it as a profession as necessarily more depraved than the rest of their fellow-beings. In other words, we have been treated, because of Mr. Booth's death, to a multiplied enunciation by religious leaders of the principle that good plays may be for good, that those who act in them may be good people, and that good people may go to see them.

THE USHER.



Several resignations from Augustin Daly's company are announced.

Considering the absurd and humiliating rules and regulations imposed by that manager, it is remarkable that such defections are not more frequent and more general.

Mr. Daly assumes to regulate the habits and the conduct of his actors off the stage as well as on, out of the theatre as well as in it.

Outside of the Big Four that forms the strength of the company—Rehan, Gilbert, Lewis and Clarke—nobody receives much consideration from the manager.

It is not awe but self-interest that keeps them in the traces. A metropolitan engagement compensates for many things—with some natures even for a considerable loss of self-respect.

One of the Big Four remarked not long ago that it was the money alone that prevented withdrawal and that if salaries should ever be delayed a day, the management would lose at least one of its best cards.

It must be pleasant to be thus regarded by one's actors!

The Theatre of Arts and Letters was practically dead before the curtain fell on the last performance. Mr. McDowell, however, has but recently announced formally its demise.

Mr. McDowell cheerfully refers to the heavy losses he incurred personally by the ill-starred experiment, but he neither admits nor recognizes the real cause of the failure.

It is sheer nonsense for him to say that he was handicapped by the hostility of metropolitan managers, who viewed the Theatre of Arts and Letters as a formidable business rival.

The scheme failed primarily because it was started upon the false assumption that there are plenty of good plays to be had for the asking and that these good plays are refused by the men who manage theatres as a business.

Mr. McDowell had ample opportunity and ample means to unearth and to secure these good plays, but from beginning to end he did not produce one that was worthy of an intelligent audience's respectful consideration, in spite of lavish expenditure on casts and settings.

It did nothing else. The Theatre of Arts and Letters at least furnished unmistakable proof that our managers do the best that they can in the matter of productions, and that if the standard is not so high as many persons desire it is not their fault but simply due to the barren condition of the modern play market.

A Western paper calls attention to the undoubted fact that New York's theatregoers are being amused by "strong men, strong women, tumblers, human corkscrews, skirt dancers, acrobats, human snakes, human monkeys and water queens."

A surprisingly small number of theatrical novelties are announced for next season.

Those of real importance may be counted on the fingers of one's hands. The old stand-bys will go on as usual.

This paucity of new material is variously accounted for.

One theory is that the great bulk of our managers are speculative rather than creative.

Another is that the playwrights both at home and abroad have lost a good deal of their fecundity.

Christmas is a long while off, but work on the Christmas season has been in progress for several weeks.

The design for the cover is being made and a number of the leading literary and pictorial features are now under way.

Owing to the increased size and the constant improvement that our annual demands, it has been found necessary to begin the preparations much earlier than formerly.

Open-air performances are now on the tapis. They have become a regular feature of the Summer season.

From the artistic point of view they are of little account, for the real and the ideal won't mix, and the daylight plays have, with the tight, jerkins and wigs that no stronger

light than that of the footlights should beat upon.

The pastoral performance is good fun for players and beholders, nevertheless; wherefore it will doubtless continue to be an annual institution.

At the Summer watering places actresses who have contracts for next season stowed away snugly in their trunks are now in their glory.

The professional at the Summer hotel is a star.

She twinkles there more brightly than she does behind the footlights.

She is an object of general interest.

Every other guest takes a special and personal pride in her.

Her presence is a distinct gain to the proprietor. She is as important as any of the natural advantages of which he proudly boasts.

She is mentioned, her dresses are described and her words are repeated in the correspondence of every woman in the house.

The clerk dilates importantly to everyone that will listen, upon her greatness in her profession.

She is the subject of piazza conversations a hundred times a day.

She creates a small sensation every time she puts on a different gown, and whenever she enters the dining-room.

The old boarders hasten to point her out, with a sort of proprietary pride, to the newcomers.

Altogether she is a woman of importance, from the time that she sets foot in the hotel until she leaves for the city in August to begin rehearsals.

While this constant supervision is not always pleasant to the woman who desires relaxation during the few weeks in the year that she can escape from the shop, it is not altogether disagreeable to the actress who finds in it a source of mild amusement and who realizes that the curiosity and interest her personality provokes signifies neither impertinence nor disrespect.

Forecaster Dunn has been kind to the theatres this Summer, but the shriveling sizzard will come now and then, in spite of the wizard of the Equitable Building's good intentions.

My remarks in this column regarding the strained relations that existed between Mr. Irving and the late Mr. Booth have occasioned considerable comment in the London press.

One esteemed transatlantic contemporary regards them as both "cruel" and "untrue," and avers that Mr. Irving "behaved very generously to his brother actor; in fact, but for the friendly hand that he held out to Booth, the last named would have, for the second time, returned to America an unappreciated tragedian."

The fact remains that Mr. Irving profited much more by the arrangement than did Mr. Booth, both in London and during his subsequent American tour.

Moreover, Mr. Irving knows perfectly well why Mr. Booth—the gentlest and kindest of men—severed all friendly and professional relations at the close of the joint engagement at the Lyceum.

My English contemporary, to use a slang expression, is talking through its hat.

Now that Miss Fox has kissed Mrs. Hopper right before the audience and Mr. Hopper has made a speech confiding the true situation to the public, let it be hoped that the newspapers, the press agents and all others interested in the Pandrum teapet will subside. The prominence given the whole matter is a ludicrous commentary on the ends to which newspapers will go to fill space during the silly Summer season.

SHE CANT USE NITOCHE.

It would seem that Minnie Palmer has reckoned without her host—or rather without her hostess. When Miss Palmer was in America last month, on a flying trip, she told *The Mirror* that in September she will begin a tour of the English provinces in *Mam'zelle Nitouche*, now being played at the Trafalgar Square Theatre, London.

Violet Meinotte, the lessee of the Trafalgar Square, now sends out word that she herself has secured the entire provincial rights to *Mam'zelle Nitouche*; that therefore Miss Palmer will not play in it at all, and that the tour will begin the latter part of August.

Miss Palmer had relied on this piece for next season. She has discarded her old repertoire.

Manager Lindemann, of the Windsor Theatre, has appealed to the Central Labor Union for assistance. He recently dispensed with the services of the Carl Salm Club, which had been furnishing his music, as his contract with them had expired, and employed in their places the Apollo Club. The latter is composed of English-speaking musicians and affiliates with the district assembly K. of L. of Brooklyn. The Carl Salm Club is largely made up of Hebrews, and receives the support of the United Hebrew Trades, which has sent out circulars boycotting the theatre.

CUES.

Martha Morton, the playwright, is at the Atlantic Highlands.

Reit Andrus has been engaged by William H. Crane to support Louis Albrich in *The Senator*. He will play the part of the private secretary.

Robert Brower is enthusiastic over the coming tour of his star, Walker Whiteside, and everything, he says, points to a successful season. Catherine C. Cogswell has been engaged as leading lady, and great care will be taken in the selection of the supporting company.

Elsie Adair is a lithe, graceful young woman. She comes from the far West. Until this Summer she has been acting in such plays as *Camille* and *Frou-Frou*. Now she is turning the back flip on the stage on the roof of the Madison Square Garden. Such is the versatility of art. Her steeplechase dance is the principal novelty of the week.

Low Dockstader talked recently in an interesting way to a reporter for the *Buffalo Express* in praise of pure minstrelsy of the older type, which he claims needed none of the "refinements" which managers of late have thought to make in it.

Felix Morris is at Oconomowoc, Wis.

H. W. Roseborn, who is said to represent a syndicate, has leased the Casino for twelve weeks from Sept. 1, for the purpose of producing *The Rammakers of Syria*, a comic opera written by Sydney Rosenfeld and composed by Rudolph Aronson. The receivers of the Casino have signed the contract, which awaits confirmation by the Attorney-General. The terms agreed upon are for \$865 per week, or \$10,000 for the period. This transaction will in no way affect the plan for reorganization.

May C. Standish is spending this month at her home in Baltimore. Every evening she goes through Druid Hill Park on a Columbia bicycle. Next season Miss Standish will be a member of one of Mr. Pitou's companies.

A Green Goods Man is what Edward J. Abram calls a farce-company he will send on tour season after next. He has booked eight weeks for it already. Its theme is the professional bunco man and his ways. Paul Dresser will be featured in it.

It has been discovered that the late Charles A. Capra, leader of the Seventh Regiment band, who had contracted to furnish 2,000 musicians for the Columbian celebration last Fall, really furnished but 1,500, although he was paid for the full number. The city will bring an action against his estate to recover the amount of the overcharge.

Pleasure Ray had quite a number of professionals and associative personages for the moment on Thursday. They included Ben Stevens, with Mrs. Stevens, Steve King, Helene Douglass, Peter Bloor, W. M. Wilkinson, Jake Rosenthal, Wilton Lackaye, Blakely Hall, Frank McKee, Bob Roberts, Edgar Murphy, Alice Evans, Hattie Harver, Juno Burbank, Kenyon Bishop and Judge Thomas Grady.

George McFadden has been engaged to go in advance of *The Engineer*.

Charles Leonard Fletcher is rehearsing a company composed of pupils of his dramatic school in several light plays, including *Caste*, *Snowball*, *The Organist*, *Lend Me Five Shillings*, and *The Violin Maker*. A brief tour will be made during the next two weeks among the Summer resorts. Poughkeepsie, Long Branch, Asbury Park, Newport and Winthrop Beach, Mass., will be visited.

Uncle Josh Spruceby's route has been booked solid by Dave B. Lewis, who is having a new outfit of scenery and printing provided for next season's tour.

Lost in Egypt is the name of a play that will be sent out next season by L. W. Washburn and D. B. Lewis. Arabs, horses, camels and new scenery are to be used in it.

Walter Granville, of Rosina Vokes' company, sailed for England by the *Furness* last Saturday.

Charles Grapewin and Ella Wilson have been engaged for *A Crash in China*. In this piece the Chinaman will be developed in a more elaborate way than he has yet been on the American stage.

Paul F. Nicholson is now representing the Gillin Lithograph and Printing Company, which has met with decided favor although it is but a few months old. The Gillin's work is highly artistic and satisfactory.

James Jackson intends to retire from his post as press agent for the Providence and Stonington Steamship Company on Aug. 1 and accept an engagement as advance agent.

A. M. Heideman telegraphs to *The Mirror* from Little Rock, Ark.: "At the Glenwood Park Theatre, the Amman-Jale Opera company, assisted by the Mexican Band, in grand opera, for the week of July 10-16, was so successful that Manager Lecomte made a contract for another week. The company consists of Lizzie Annandale, contralto; Mildred McCloskey, soprano; Fred Schultze, tenor; E. N. Knight, basso; A. Cully, baritone. The Mexican Band is President Diaz's personal organization, en route for Chicago. A feature of the entertainment is a serpentine dance by Minnie Montgomery."

Henri de Lussan, the young French actor, has a contract for a three years' starring tour under the management of Fred Schwartz, in repertoire, including *Richelieu*, *Hamlet*, *Lady of Lyons*, *Romeo and Juliet*, and possibly a new modern piece. Mr. de Lussan has supported nearly all the prominent stars of to-day, and in five years has played more than forty different parts in the legitimate drama. He is a descendant of a most illustrious race, holding descent from the famous Breton chief, Merlin, born 340 A. D., or Ambrosias, on one side, and from the noble family of de Lussan on the other.

Margaret B. Mantell has secured an absolute divorce from Robert B. Mantell. The decree was granted last week.

The Lambs' Club looks rather deserted these hot days and nights.

W. H. Stengler, manager of the Ovide Musin Concert company, says that the season of his star is booked. Mr. Musin will play in the principal cities both here and in Canada. Next season he will tour the world.

George Riddle, the reader, is at Newport.

Charles Hine will direct the tour of Gallagher and West in *The Colonel and I*. Rehearsals will begin in New York on Aug. 7, and the season will open on Aug. 25.

Lillian Payne, a young skirt dancer who was assaulted by her husband, is critically ill at her home, No. 37 East Fourth Street, but is expected to recover. Her husband is under arrest.

Robert E. Johnson, formerly manager for Ovide Musin, the violinist, has sued the latter to recover a share of \$2,750 paid to Musin by the Chicago and Northwestern Railroad, as well as a share in the proceeds of several concerts. The sum paid by the railroad company to Musin was for an injury to his finger sustained in a collision. Johnson says that by threatening him with arrest for forgery, Musin forced him to sign a release of his claims.

Lucy Schults has been highly praised for her acting in *The Belle's Stratagem*, *Hamlet*, and *Damon and Pythias*, the leading roles in which she has assumed. Miss Schults will spend a month in the Catskills.

Louis Mann and Clara Lipman will be featured in a comedy company that will tour, beginning early the coming season. They will appear in a new comedy by Mrs. Verdenelle, a Western author. Both Mr. Mann and Miss Lipman are extremely clever young actors. They were last seen in New York at the Bijou Theatre in support of Charles Dickson in *Innocent*.

It is said that Jeffreys Lewis will not star the coming season, and that she will act in this city.

Adelaide Grinnell, who is living at Greenpoint, took her valuable pet dogs for an airing on Sunday. They ate some meat lying near a neighbor's house and died. Four were blooded Mexican hounds and one a Scotch greyhound, and they were valued at \$1,000. It is said that the S. P. C. A. will investigate the matter.

Charles Gordon will manage Neil Burgess next season.

Mrs. Sarah White, otherwise known as Lurline, the Water Queen, who claims to have befriended and assisted Sandow, the strong man, in London, when he was friendless and unknown, and who wrote him a threatening letter in this city, demanding payment of a sum she insisted was due her, after she had attacked him with a horsewhip publicly, has been held on a charge of blackmail.

J. D. Walsh and his wife, Annie Morton, have bought a charming place at Patchogue, L. I. They have named their cottage "Happy Days."

Charles A. Bigelow, who has for the past two Summers been the leading comedian of the opera season at Schlitz Park, Milwaukee, has left for that place, where he is to originate the leading comedy part in the new opera, *Mahana*, written by Christ Bach, director of the Milwaukee Orchestra. The opera is to be produced the latter part of this month.

Augustin Daly says that Ada Rehan has duplicated in London her New York success as Julia in *The Hunchback*.

Lillian Russell's Opera company will disband in about three weeks.

Queenie Vassar is among several professionals who have volunteered in aid of a kindness to be given at the Asbury Park Opera House.

The regular Fall season of Smn's Park Theatre, Brooklyn, will be opened by Effie Ellsler in *Doris*.

Tony Pastor and Mrs. Pastor will sail for home to-morrow (Wednesday). Mr. Pastor has engaged several artists, who will sail with him.

John Jack and Annie Firman are doing *The Private Secretary* in California towns.

Charles J. Ross and wife (Mabel Fenton) are at Sheephead Bay for the Summer.

Loie Fuller will, according to a cablegram, appear at a specially-leased theatre in this city on Sept. 1 as the head of a specialty company that will include Alice Shaw, the *siffleur*, and after five weeks in New York will return to Paris.

Lilly Post (Mrs. Will Morton) has attached James C. Duff in the Circuit Court of Louisville, Ky., where his opera company is now playing an engagement, for a judgment in \$207.05 for salary due when she left the company in New York on June 15, with costs.

Louis Mann, who was with Ince, will star next season in a comedy by Mrs. Berdenal, entitled *Faint Heart*, with Clara Lipman as leading woman.

Watchman Eddy of the Casino heard the mellow melody of a mandolin early Monday morning of last week—too early for the average mandolin player to be about—coming from within that house, where no honest mandolin player would be at that hour. Looking for the musician, he discovered a negro loaded down with stolen articles, and took the fellow to Jefferson Market, where he was remanded and punished later. The negro was William Jones, aged nineteen, who with a white youth whose name is not known spent Sunday night in the Casino, which they had entered for the purpose of robbery. Earlier in the morning the unknown white youth had escaped through a window. The negro was about to escape when arrested, and his native love for music led to his forgetfulness of danger as he played. Besides the mandolin, he had stolen a jar of cold cream, a pair of women's stockings, a comb, a pair of trousers, a clarinet, a piccolo, a soiled towel, and a pair of shoes.

1893

"PLAY THE WINNER."

1894

Seating Capacity, 1,560.

CHARLESTON, S. C.

On Ground Floor.

American Theatrical Exchange,

Charles Frohman.

L. ARTHUR O'NEILL, Manager, Charleston, S. C.

IN OTHER CITIES.

WASHINGTON, D. C.

The attendance at the two theatres now open in this city was, during the past week, not so large as heretofore during the present season, but still very satisfactory. The diminution was due entirely to the increased sultriness of the weather. The attractions were as good as could be wished.

At the National a double bill was presented throughout the week. A one-act comedy entitled *The Cape Mail* was a curtain-raiser to that jolly play, *The Snowball*, which originally introduced the stock co. to Washington during the opening week. In *The Cape Mail* Lillian Lawrence did a clever bit of emotional work as Mrs. Frank Preston. John Findlay's interpretation of Mr. Quick was exceedingly lifelike, and drew forth every evidence of appreciation on the part of the audience. The four other people who participated in the curtain-raiser were also very clever in their work. In *The Snowball* Frederick Bond reinforced himself by his rendition of Felix Featherstone. The three characters that Mr. Bond has appeared in during the last three weeks have been entirely dissimilar, and only go to show very pointedly the rare versatility of this clever actor. Lillian Lawrence as Mrs. Featherstone was very chic and pretty, and her interpretation of the mischievous part she was called upon to act was very fine. As some one said, she acted as though she were really delighted with her part. Mr. Findlay was exceedingly happy as Mr. Thornycroft, and he probably appeared to better advantage in this character than he has in any other part during his present engagement, which is saving a good deal, because his other parts have been presented with uniform cleverness and care. Rose Harrington, while not having very much to do as Ethel Granger, made a very charming appearance, and went far to elicit the interest of the audience in what she might do in more pretentious parts. She is a very beautiful woman, and has clever dramatic points that have not yet been drawn upon during the present engagement. A good many who saw the opening performance of *The Snowball*, seven weeks ago, easily saw the improvement in the presentation of the same play last week, the members of the co. having become more accustomed to acting together. All along the stage management of Percy Winter has been admirable. The next will be the eighth week of the stock co.'s season, when W. S. Gilbert's comedy, *Engaged*, will be presented.

At Albano's last week Jeanne Winston appeared in the leading role of *Fra Diavolo*, with Laura Joyce-Bell, taking the part of Lady Anash, and Josephine Knapp, as Zerlina. Miss Knapp made a very charming mountain maid, and never looked prettier. The humor brought forth by Laura Joyce-Bell was quaint and responsive. The eleventh week of summer opera commences next week with the presentation of Offenbach's favorite opera, *The Princess of Tebizonda*.

The stage performances at River View, under the management of Grant Parish, continues to attract large audiences at that popular resort. During the past week, in addition to *Fleur-de-lis*, a new and interesting feature was added in the shape of a pantomime performed by the De Philippi troupe from Paris, besides this were *Kamochi*, the lady magician, and all the other members of the vaudeville company.

ST. PAUL.

The Wilbur Opera co. is drawing a continued run of good houses at the Metropolitan Opera House, giving nine performances a week. They gave fine productions of *The Grand Duchess* and *Bohemian Girl* 12-14. The role of the Grand Duchess gave Susan Kewin full scope both in voice and action. Elise Mortimer's clear soprano voice was heard to advantage in the role of Wanda. W. H. Kohnle's rendition of Baron Puck fully sustained his record as a general favorite comedian. James Donnelly as General Roum, and J. E. Conley as Fritz gave excellent renditions of their roles. The chorus were sprightly and clever in their work. The grand military march rendered by thirty young ladies of the co. handsomely costumed, and led by their pretty captain, Lillie Taylor, was a taking feature.

At Litt's Grand Opera House My Partner was produced 1-4 by Jacob Litt's excellent co., opening to good houses and appreciative audiences. The manly, rugged character of Joe Saunders found a fitting impersonation in George Fawcett. Forrest Robinson's excellent portrayal of Ned Smileyton was a fine piece of acting. His death scene was strong, realistic, and effective, and won for him most hearty applause. Mabel Bert gives a very pleasing and impressive impersonation of Mary Brandon, strong, yet lovable and refined. George R. E. Jones was excellent as Major Britt, and made the character a feature. Bettina Gerard plays the role of Grace Brandon in a happy vein. She introduced and sang "After the Ball," and was obliged to respond to three encores. Mrs. W. G. Jones, as all her roles, was excellent as Rosey Pettend. William Lee's 8 songs was a commendable piece of character acting.

Nat C. Goodwin stopped over for a two days' visit in St. Paul 6-7 en route from Yellowstone Park to Chicago. Mr. Goodwin looked well and hearty and enjoyed meeting a number of old friends. He also occupied a box at the Grand, enjoying The Edge of Society.

Bert Coote and his wife, Julia Kingsley, passed through St. Paul en route from the Pacific coast to Chicago. Mr. and Mrs. Coote occupied a box at the Grand Saturday matinee enjoying The Edge of Society, and had a pleasant time with old friends in the co.

Nat C. Goodwin has engaged Belle Archer at a liberal salary as his leading lady for the coming season of 9-11. Miss Archer is at present filling an engagement with Jacob Litt's Players, and is a great favorite with the theatregoers of the Twin Cities. She has a host of friends and admirers among members of our leading families. Mr. Litt will release Miss Archer in time for her to attend the rehearsals with Mr. Goodwin of his new comedy, *Missouri*, opening in Chicago, Aug. 7.

GEORGE H. COLGRAVE.

NEW ORLEANS.

Summer amusements in the city have simmered down to nothing. The public are now looking forward to the opening of the regular theatrical season in September.

The French Opera troupe that is to play a four months' season at the French Opera House this winter has been completed, and will soon be on its way to New Orleans. The roster of the co. is as follows: Messrs. Soubeiran, tenor; Devilliers, first tenor; Merly, light tenor; Martel, tenor of comic opera; Berardi, first baritone; Montfort, second baritone; Gardoni, third baritone; Mr. Hon, second bass; Fontevies, third bass; Brunel, leader of orchestra; Coils, second leader; Mmes. Tylda, forte chanteuse; Lavin, falsetto; McGray, chanteuse legere; Weidorn, chanteuse legere; Marsa, contralto; Coe-Marchels, duette. The season will probably open in the last week of October next.

The work on all parts of the Academy of Music is being energetically carried on under the direction of Colonel Charles Osmond, the local manager. The season at this house opens Oct. 4 with Charles and Rose Coghlan in *Diplomacy*.

Some changes are being made in the entrance of the Grand Opera House and that temple of the drama will open Sept. 3 with Lydia Veumans' co. Manager Greenwald is still in the North.

The George A. Baker Opera co. will inaugurate a preliminary season at the St. Charles Theatre on Sept. 2.

The West End, for a novelty, has the Earlsisters, gymnasts and dancers. Concerts by the band are given as usual.

Levy, the cornetist, has secured an engagement at the Columbia Gardens, a new Summer resort near this city.

L. C. Q.

PROVIDENCE.

Boyden's Wild West Show at Crescent Park, under the management of Ben Dodge, is drawing large audiences daily. In the show are fourteen genuine cowboys, thirty-eight Indians, five cowgirls and seventy-five bronchos and mustangs.

Large numbers visit Rocky Point each day and Manager R. A. Harrington has a variety entertainment which is very pleasing. One of the principal features is the side for life made by Miss Zor who flies through the air for a distance of about 20 feet down a telegraph wire strung from the top of the pavilion to the end of the wharf, suspended by a strap held between her teeth. Julia Mackey, seen here with Donnelly and Girard, is making a decided hit at this favorite resort, with her contralto solos. The closing attraction at Lothrop's Grand Opera House, Pawtucket, 1-2, was May Blossom, given by Jay Hunt, Laura Deane, Louise Buchanan and the stock co. The piece was nicely staged, well acted and the attendance good.

The American Band, Bowen R. Church, leader, gave the first in the series of open-air concerts at Roger Williams Park 1-2, and there were upwards of 10,000 people on the grounds. These concerts will be given on Tuesday and Thursday evenings of each week.

Daniel H. Campbell, manager of Lothrop's Opera House, Worcester, Mass., is connected with the Wild West Show at Crescent Park.

W. F. Dooley, stage manager of the Providence Opera House, has returned from the "Windy City," and reports a fine time. He will leave 1-2 for a few weeks' sojourn at Rocky Point.

A letter from general Harry Corson Clarke states that he is "doing" the Fair, and if he has money enough left after the landlord and several other robbers have finished with him, he is coming to Providence to enjoy a clambake. Harry knows where to get an A shore dinner, and some of the best claims on the Bar will be served during his visit here.

George O. Willard, editor of *The Crafts*, is seriously ill at his home in this city. Mr. Willard had an attack of paralysis 1 which affected his right side. He is well known to the profession, and wrote "The History of the Providence Stage." His many friends wish him speedy recovery.

Keth's Opera House will open the season Sept. 1 with *The Easton*.

HOWARD C. KIPLEY.

MINNEAPOLIS.

At the Grand Opera House the Calhoun Opera co. opened the second week of its engagement 1-2 in *The Bohemian Girl* 1-2 to the capacity of the house. This tuneful opera was given in a fairly creditable manner, despite the fact that one or two of the principals were not equal to the requirements of their respective roles. Alice Carle carried off the honors. She has a contralto voice of unusual power and control it admirably. She sang "This sorrow is so deep" with touching effect, and was obliged to respond to a recall. Laura Millard was happily cast as Count Arnheim. S. S. Tartello made an excellent impression as Florentine. Douglas Priest was inimitable as Devilshot.

At the Bijou opera house Jacob Litt's Players presented *The Edge of Society*, an adaptation by Harry St. Maur of Dumas' *Le Demi-Monde*, to a large-sized audience 1-2. The piece created a sensation. Mr. St. Maur deserves praise for the delicacy displayed in handling a very suggestive subject. Such plays, however, ought not to have a place upon the stage. Carrie Turner in the difficult role of Suzanne D'Ange scored an emphatic success. Her work demonstrated that she is an actress of commanding ability, and destined to attain a very high place in the dramatic firmament. Belle Archer made a sweet Marcelle. Ruth Carpenter was a disappointment as Valentine. She played the part, however, under protest. The others of the cast were satisfactory. The play was handsomely staged.

Handsome Belle Archer, of the Bijou stock, besides being an actress of considerable talent, is a writer of no mean ability. Her latest effort is a poem on the picturesque landscape surrounding Minneapolis Falls.

William Lee, the excellent character actor, who did such splendid work as Scraggins in My Partner at the Bijou week of 1-2, will assume the position of business manager of Litt and Davis' success, A Nutmeg Match, the coming season.

Julius Murray, general representative of the Calhoun Opera co., is spending a few days in the city.

Gilmore's Band is giving concerts daily at the Lake Harriet Pavilion to crowds.

F. C. CAMPBELL.

BALTIMORE.

The theatres have all been closed for several weeks now, and amusement seekers are at a loss for entertainment. They patronize the various bay resorts, the most popular of which is Bay Ridge, where Professor Cox and the Academy Orchestra give daily concerts.

There are very few professionals in the city. Nearly all who claim Baltimore as their home, and who come here at the close of the season, are now away at some of the Summer retreats.

W. A. Kennedy arrived home a few days ago.

He will remain a week, when he will go to Atlantic City with his mother and sister.

Ford's and the Academy are in the hands of the mechanics. Both houses will be thoroughly renovated and improved.

Tunis F. Dean, of Harris, Britton and Dean, will leave for New York in a few days, when he will remain several weeks.

WILLIAM J. O'BRIEN, JR.

LOUISVILLE.

Pinafore, Queen's Mate and Cavalleria Rusticana were the operas sung at the Auditorium by the Duff co. week commencing 1-2. Queen's Mate was especially notable in that it reintroduced the popular comedian of last Summer's season, Richard F. Carroll. His admirers were out in full force and extended him a most hearty welcome. *Makoto* was sung 1-2, followed by *Paola*. The bill for 1-2 is Philomena at Baucis, which will be its first presentation in this city. J. H. Ryley continues with the Duff co. doing excellent comedy work, particularly in the Gilbert and Sullivan operas. Helen Bertram, Lenore Snyder, Charles O. Bassett, William McLaughlin, and other favorites have only confirmed the favorable impression previously made and are now high in the favor of the numerous patrons of the Auditorium. The Duff season continues until 1-2.

Richard L. Britton, of Harris, Britton and Dean, is spending a few days here preparing for next season at Harris.

Emil K. Horner, of the Masonic, has returned from New York, where he secured a very fine booking for his house. Manager Al. Bourlier will spend a few days at French Lick Springs. The season at the Masonic opens early in August.

John M. Strauss has composed some very bright music for a dance which he has arranged for Gusie Cogan, the danseuse soloist of the Duff co.

The reception "Dick" Carroll received upon his return to the Duff co. was in the nature of an ovation. It could not be otherwise than gratifying to the artist as evidencing an appreciation of his efforts to please.

The Kentucky World's Fair chorus three hundred strong departed for Chicago 1-2, under the charge of C. H. Shackleton, who has been faithfully drilling its members for several months.

Ben H. Ridgely, editor of *Sunday Truth*, who was recently appointed United States Consul at Geneva, will devote a portion of his time while abroad to the writing of plays. Mr. Ridgely is a keen humorist and wields a facile pen. There is every reason to believe he will be a success in the new line of literary endeavor.

CHARLES D. CLARKE.

CORRESPONDENCE.

CALIFORNIA.

OAKLAND.—THE MACDONOUGH THEATRE (Charles E. Cook, manager): Robert Gaylor in Sport McAllister to fair business 1-2, with matinee 4. Mark Murphy in O'Dowd's Neighbors 10-11.—THE OAKLAND THEATRE (Albert Hosmer, manager): James M. Ward and stock co. in repertoire to fair business 1-2. The same co. in *Summertime* O'Brien and Ten Nights in a Bar-room 10-11.—THE PROCTOR'S THEATRE (E. Englander, manager): Stock co. in *Intimations* 3-10. Same co. in *The Jolly Widow* 10-11.—ITEMS: Things theatrical are running smoothly now, on the surface at least, all doing fairly well considering the times.—The Macdonough has booked such attractions as Frohman's Lyceum co. four nights, Mantell three nights, Aristocracy, Ward James, Mrs. John Drew, Nutmeg Match, *The Girl I Left Behind Me*, etc.

LOS ANGELES.—PARK THEATRE (Fred Cooper, manager): The New York Comedians, a vaudeville co., opened at this house 1-2, and to date have been doing a deservedly large business. The regular stock co. in *A Fisherman's Daughter* 10-11. Both the Los Angeles and Grand are dark and will remain so for several weeks to come.

SACRAMENTO.—NEW METROPOLITAN THEATRE (J. H. Todd, manager): George Thatcher's *Wintereis and Extravaganza* co. in the new operatic production *Africa to crowded houses* 1-2. The piece was well rendered and the singing unusually good.

CONNECTICUT.

HARTFORD.—The programme at Proctor's next season will be published by a Springfield concern, the same firm that issues the Court Square Theatre bill. The sample shown is quite unique and a great improvement on the old basket sheet.—Fred Felt, treasurer of the Bijou Theatre, Pittsburg, formerly of Proctor's is here with his bride visiting relatives. The Elks have under consideration the Allyn Opera House property. Should they close negotiations they will lower it to the ground floor and otherwise improve it. With Proctor's re-modeled, and the new project carried through, we shall eventually have plenty of good theatres.—Charles M. Skinner, dramatic Editor of the Brooklyn Eagle, brother of Otis Skinner, has been reviewing the scenes of his youth here the past week.—William Huggins of the Calhoun Printing Company left to day for a visit to Buffalo Bill, whose guest he will be for a week's sojourn in the Windy and White Cities.—Musical Dale is resting at his home here, his recreation being divided between his bicycle and a thoroughbred setter he is training. He has had a long and successful season with *Primrose and West*. "I liked being with the co. very much," he said, "everyone was very pleasant and I did not have to black up; but so many one-night stands were very tiresome and hereafter I shall make engagements at theatres only." He will open at Pastor's 10.—A scraggly one-night stand Wild West aggregation pitched its tent at the Athletic grounds in East Hartford 1-2, but owing to the present depressed financial condition of the country and the poor condition of the rapid transit the attendance was meagre.—F. Rosedale Hills, a well-known local amateur comedian of ability, contemplates entering a metropolitan school of acting.

MYSTIC.—OPERA HOUSE (Jra W. Jackson, manager): Brown University Glee Club to a fair audience 1-2.

MIDDLETOWN.—THE MIDDLESEX (J. Claude Gilbert has severed his connection with the Middlesex and will give his entire time to the Russian Lyceum of New Britain. The Middlesex will be under the management of the officers of the Middlesex company. High class attractions only will be booked for the coming season.

GEORGIA.

ATLANTA.—EDGEWOOD AVENUE THEATRE (B. W. Kiesbacher, manager): McCann Opera co. 1-2, Nanton being the attraction; fair houses. Next week, *La Mascotte*.

ILLINOIS.

SPRINGFIELD.—CHATEAUX'S OPERA HOUSE (R. J. Chatterton, manager): The Columbian Comedy co. closed a very successful week's engagement 1-2, playing at popular prices to well-filled houses as a rule. This closes the season at the Chatterton.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Players did a fair business week of 1-2.—ITEMS: The Opera House association held its annual meeting 1-2 and re-elected C. C. Jones, H. W. Price and D. C. Traneer directors.—Willard Echols, manager of the defunct Columbia Theatre co. has commenced suit against Mr. Noonan, of the Noonan Hotel, for \$300 damages.—The Barcliff Brothers will give a vaudeville performance at the West End Park this week.—A number of W. H. Reynolds' friends visited his circus at Beloit, Wis. 1-2. They report a good business.

GALESBURG.—Numerous improvements are in progress at the Auditorium, especially on the stage and dressing rooms.—Manager Frank Berquist, of the Auditorium, is home from his annual visit to New York. Mr. Berquist mentions the following as among the attractions he is already secured for the coming season, which opens in August: *The Tornado*, H. E. Dwyer in Adams, Hoss and Hoss, J. L. Sullivan, Limited Mail, Masked Ball, Digby Bell Opera co., The Voodoo, The Sudan, Jane, Still Alarm, Blue Jeans, The Devil's Auction, The Girl I Left Behind Me, Master and Man, Modjeska, Clara Morris, Lost in New York, Richard Mansfield, Isle of Champagne, Old Jed Prouty, The Dazzler, Faust, Gus Williams, White Slave, Silver King, Tom Yonson, Killarney, Spider and Fly, Primrose and West's Minstrels, Mayvornen, Tuxedo, Wang, Ward-James, County Fair, Fantasma, Power of the Press, Light Boils, White Squadron, Roman Rye, The Easton, Neillie McHenry, Ivy Leaf, District Fair and others.—Galesburg is building 800 new buildings this year, and has increased 8,000 in population since the last census. No business depression here.

IOWA.

SIoux CITY.—PRAIRIE GRAND (E. L. Webster, manager): Is Marriage a Failure; a light house.

—ITEMS: Kirk Towns, of The Old Homestead co., is spending the Summer with his parents in this city.—Manager Webster left for New York 1-2 to book attractions for next season.

INDIANA.

EVANSVILLE.—GRAND (King Cobbs, manager): Tennessee, an opera by R. W. Edwards, libretto by I. G. Greig, both of this city, was creditably rendered by local amateur talent 1-2 to good houses. Messrs. Edwards and Greig intend to produce it some time soon at Urag's Cave, St. Louis.

MASSACHUSETTS.

LOWELL.—LAKE VIEW THEATRE (Daniel J. Manning, manager): A variety co. filled the house week of 1-2 to good business.—ITEMS: Manager Manning has extended an invitation to F. O. Bant, the manager of Pinafore, that was such a local success here last season, to give a production of that opera at his house this Summer.—The Dazzler will go into rehearsal Aug. 1.—The local Elks had a very successful outing 1-2.

HOLYOKE.—White and Collins have started the erection of a first-class theatre. McElfrick and Son, of New York, are the architects. It will be a ground floor theatre, having a strikingly handsome facade, in the Italian Renaissance. The house will cost \$75,000, and it will be ready to be opened during the coming Winter.

NORTH ADAMS.—The well-known McGibney Family will fill a special engagement at the Wilson 1-2.

MISSOURI.

ST. JOSEPH.—STRECKEIN'S GARDEN (Bert Martin, manager): The Boston Opera co. did fair business in *Said Pasha* week of 1-2. They presented *Commes of Normandy* 10-11. Several Summer opera favorites have joined the co., among them Amy Leslie.—Gossie: Messrs. C. F. Elliott, manager of Crawford's and W. L. Lybens, manager of Tootle's, are both still in New York where it is said they are both actively skimming for the best attractions and both report excellent bookings for the coming season.

MICHIGAN.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Workman, with Una Abell and Walter Edwards in the leading roles, assisted by an amateur cast, to a good house 1-2. The performance reflects much credit on Mr. Edwards, under whose direction it was given. Bessie George, Edith Freeman and R. G. Jones deserve special mention for their excellent work.

MARQUETTE.—OPERA HOUSE (W. A. Ross, manager): *Glacier's Jubilee* singers 1-2, very poor houses. J. Randall Brown, mind reader, 1-2, fair business. Chipp's Old Rock 1-2.

MONTANA.

HELENA.—MING'S OPERA HOUSE (J. C. Remington, manager): The romantic opera, *St. Looth*, was produced here June 20-1 by local talent. It was composed by Julius C. Garland (son of ex-Artillery General Garland, of Helena. The opera is American-Indian in character, and there is sufficient comedy to give variation to the plot. The music is good. Large and enthusiastic audiences greeted each performance.

NEBRASKA.

LINCOLN.—All the houses in the city are closed for the Summer, and not even the usual Summer attractions are to be seen. This dearth of entertainments is probably due, to some extent at least, to fear on the part of managers that nothing can make money this season except the Columbian position. When I say all city houses are closed I must except the Wonderland Musee, but business there is very light. The outside resorts are largely patronized in the way of boating, bathing, and sailing at Garfield Beach and outings at Lincoln Park. At the latter place a series of Summer entertainments are furnished which as a rule are good and thoroughly appreciated. For the past week C. J. Kilpatrick, the marvelous one-legged bicyclist who rode to fame by way of the Capitol steps at Washington, D. C., has been giving daily exhibitions for a week.—The Ideal Opera co. will hold the boards this week.—At the Roadster Club Races, Cushman Park, and at the new Sanitarium crowds are large, and altogether means are not lacking for Summer entertainment.—Manager Church returned last week from New York and Chicago, having spent most of the time in looking attractions for the new Lansing next season.

FREMONT.—LOVE OPERA HOUSE (J. W. Love, manager): Andrews Opera co. 1-2, fair business.

NEVADA.

VIRGINIA CITY.—OPERA HOUSE (John Piper, manager): Mark Murphy in O'Dowd's Neighbors to a pleased and well-filled house 1-2.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Mand Entwistle, of this city, who has for some time past been under the tutelage of Joseph Proctor, will make her debut at this house 1-2. Miss Entwistle will essay the role of Porthenia in *Ingomar* the Barbarian, supported by a competent co. furnished by Mr. Proctor.

DOVER.—BURGETT PARK THEATRE (Frank W. Nason, manager): The stock co. in repertoire are doing fair business.

NASHUA.—THEATRE (A. H. Davis, manager): House dark until Aug. 21, when *Cagliostro* and Grant's Dazzler will open the season.

NEW JERSEY.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Webster's Comedy co. 1-2, fair business. Arthur Keane's co. 1-2. *La Regalocita* co. 1-2.

NEW YORK.

ROCHESTER.—LYCEUM THEATRE (A. B. Wolf, manager): The Baker Opera co. appeared during the week closing 1-2 to large and well-pleased audiences, presenting *Boccaccio*, *Fatinitza*, and *Robert Macaire*. The Misses Murphy, Bolton, Dickinson, Pelten, and Darcy, ably assisted by the Messrs. Miller, Wooley, Wolf, and Ranney and a good chorus, rendered the several operas in a manner highly commendable. There is a local comradeship in this organization that makes the general work complete and thorough, and their efforts are duly appreciated by the public.

SARATOGA SPRINGS.—HOTEL TOWN SUMMER GARDEN (D. E. Kirkpatrick, manager): The new faces this week are Maxie Bent, Madge St. Claire, John Rubens, pianist, and Frederick C. Shepherd, violinist.—ITEMS: "Program 43" is the title of a neat little pamphlet now being gotten out by Woolley and Garrens, proprietors of the Grand Union Hotel. The time and programme of the daily concerts are given also a list of hotel arrivals, announcements of hops, post-office time table, departure of trains, and general hotel news.—Herr Leunda's orchestra gave the first sacred con-

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The Manager.

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THE NEW YORK DRAMATIC MIRROR

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BROADWAY—PANJANDRO, 8 P. M.
DALY'S—KELLY.
ROSTER AND HALL'S—VARIETY AND OPERETTA
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THEY say Mrs. LANCERY is coming. But she seems no longer to be called "the Lily."

LET us hope that every worthy amusement project for next season will materialize and realize. But sad to say, some of them will not.

"SHOP talk" has yet another bad result. It would seem. Vide the servant in the theatrical boarding-house in this city who went insane from stage ambition.

THE property and properties of the Theatre of Arts and Letters are offered for sale. But the theatre is not affected, the arts will still flourish, and letters will survive.

IT is possible that the tavern-keeper in Stamford, Conn., who refused a woman entertainment because she is an actress expects to keep tavern in heaven. But there are no taverns there.

AS to the rumor that LILLIAN RUSSELL will "retire from the stage"—picked in printed shape from a Boston newspaper—it is meet to smile at the desperate exigencies of modern journalism.

PERHAPS some of the managers that closed on account of the weather wish, baring consideration of an occasional hot and humid day sandwiched in, that they could have looked ahead a little.

THE personal appeal original with the late SAM PATCH is again to be made from the stage. In other words, STEVE BROOK, of jumping fame, is going to star in a play called On the Bowery. It may turn out to be a very long jump back.

ON a Summer breeze is wafted the rumor that "PARSON" DAVIES intends to retire from all participation in pugilism within a year and attend to theatrical business solely. Good. But what a pity that a man so well known and so incidentally fortunate in cognomen does not cast his lot with the church!

A DISTINCT ADVANCE.

THE MIRROR returns with pleasure for a moment to a subject recently treated in these columns, to note the remarkable change in the attitude of church authority, represented by prominent preachers and publishers, toward the stage and eminent actors.

At the time of the death of Edwin Booth, *The Christian Union*, long noted as a religious publication, printed on its front page, a position of honor theretofore reserved for church dignitaries, a portrait of the dead actor, and in an editorial paid tribute to his standing as a man and an artist.

Other prominent religious newspapers commented upon the death as an event to mourn and tendered words of praise to Booth and incidentally gave evidence of appreciation of the theatre of which he was the proudest native figure. One of these articles, an editorial in the *Brooklyn Church Weekly*, is so remarkably liberal and enlightened that it is reproduced in another column of this paper.

The tendency of the larger men and the better minds of the church is so unmistakably toward a just view of the stage that the ill-judged declarations against it and misrepresentations of it by bigoted and inferior churchmen will have no more important effect than showing such foes of the theatre to be foes of everything progressive.

PERSONAL.

SINN.—Colonel Sinn has gone to the Mammoth Cave, and will thence proceed to Chicago, where he will probably meet his son Walter.

KNOWLES.—Edwin Knowles and Mrs. Knowles are visiting the father of the latter in Massachusetts.

HOLMES.—John W. Holmes, the Brooklyn manager, is attending to law business in Dakota.

HAWORTH.—William Haworth, dramatist and actor, is at Sag Harbor, Long Island, sailing, swimming, and driving. Incidentally he is editing a play in which Steve Brodie and burglars Hennessy and McCoy are to appear.

PRUNETTE.—William Prunette, the baritone, formerly with Francis Wilson, Rudolph Aronson, and Henry E. Dixey, has signed with the Digby Bell Opera company.

SELIGMAN.—Minnie Seligman-Cutting, now in Europe, will return to America the end of this month.

SULLIVAN.—John T. Sullivan and his wife, Rose Coghlan, are spending a fortnight at the West End Hotel, Long Branch. They will sail for England for a brief trip next month.

JEROME.—Gerald Jerome, an English tenor, has been engaged to sing in support of Laura Schirmer-Mapleson.

DIXEY.—Henry E. Dixey was booked at Low's Exchange as a passenger for Europe last week.

KENDAL.—The Kendals' season at the Avenue Theatre, London, has come to an end. Their American tour, under Daniel Frohman's management, will begin in October.

STEVENS.—Ben Stevens, manager of De Wolf Hopper, was quite ill with dyspepsia last week and went to Little Silver for a vacation with his family.

HALTON.—Marie Halton has left the Hotel Vendome to go yachting. Next week she will start for Chicago to see the Fair.

MILLER.—Henry Miller, who is now at Pleasure Bay, will come to town early in August to rehearse the leading part in *Liberty Hall*, which is to be produced on Aug. 21 at the Empire Theatre.

HARKINS.—Daniel Harkins has gone to White Plains, N. Y., for the Summer. He has signed again with Richard Mansfield.

JANSEN.—Marie Jansen is at her cottage at Winthrop, Mass. She will remain there until she begins to rehearse in *Delmonico's* at Six.

COLLIER.—Edmund Collier, last season leading man for Jananschek, has been engaged to support Robert Downing.

STANDING.—Herbert Standing, the English comedian, will leave London shortly to join Charles Frohman's comedians. Recently, at the Gaiety Theatre, London, a farewell testimonial was given to him by his brother professionals, Arthur Roberts, Florence St. John, W. S. Penley, Decima More and Ellaline Terriss took part in it.

PASTOR.—Says the *London Era*: "Tony Pastor, the popular New York manager, is paying his customary annual visit to London. His chief business here is pleasure, but it will be a pleasure to him to do business, if it be good business. He is accompanied by the amiable Mrs. Pastor, and in health appears to be blooming."

LANDER.—Frank Lander and family are at Navesink Highlands, N. J., for the Summer.

DELAPORE.—Agnes Delaporte, the prima donna soprano, has been engaged by Barnabee, Karl and McDonald. Miss Delaporte is an Englishwoman. She has sung under the management of Sir Augustus Harris and in the London Gaiety company. Her London debut was made simultaneously with that of Marie Tempest.

MORRISON.—Rosabel Morrison has bought a country place of four acres at Irvington-on-the-Hudson. She is spending the Summer there.

LEE.—Amy Lee spent three weeks of her vacation at Shelter Island. She is now sojourning at the Madison in Asbury Park. Miss Lee is engaged for next season at the Girard Avenue Theatre, Philadelphia. She will not be in the cast of *The Magistrate* which is to open the season there on Sept. 11, but she will play in *The Buckeye* the following week and in *Lal* the week after that.

NOLLES.—Milton Nobles will open his season at the People's Theatre on Saturday, Aug. 12, instead of on the Monday following, as hitherto announced.

FORTESCUE.—George K. Fortescue's young and gifted daughter Viola will act next season, if a suitable engagement offers. Miss Fortescue made her debut in Australia last year quite unexpectedly, and to the surprise and delight of her father she instantly revealed abilities of the most remarkable description. Without preliminary training of any sort, she played at short notice the leading parts in Rice's extravaganzas, and in each one of them she scored a pronounced success. Miss Fortescue is an actress by instinct and heredity, and her versatility is wonderful. She has dramatic talent of a dainty and magnetic quality, and she dances and sings delightfully. With the proper opportunity she will unquestionably make her mark on the American stage.

CUSHMAN.—Adelaide Cushman was re-engaged to play *Bride Nagle* in Glen-da-Lough next season, but she resigned recently and within a week was engaged by Augustus Pitou for the leading part in *The Power of the Press*. The season of this play will open in August. Miss Cushman is a beautiful and talented young woman, and her progress since she returned to this country a year ago from Australia has been steady and gratifying.

WENTWORTH.—E. S. Wentworth, an American tenor who has been in England twelve years, arrived in New York last week. In London Mr. Wentworth sang in concert and in light opera. His last engagement there was with Willie Edouin at the Strand.

MILLARD.—Marie Millard, who was the prima donna of the De Wolf Hopper Opera company last Winter, is keeping house in New York for her father, Harrison Millard, the celebrated composer of ballad music. Mr. Millard says his daughter's future is as yet undecided. She has had several offers to sing again in opera, but is waiting for the right one.

LING.—Richie Ling, the tenor, has accepted an offer to sing at Schneider's Garden, St. Louis.

MASCAGNI.—It is now said that Mascagni may go to Chicago before the Fair ends.

PEPPER.—Harry Pepper, the well-known ballad singer, has left his Fifth Avenue studio for the Summer. He is now at the World's Fair. In August he will go to Lake Minnetonka, where he will remain until Fall.

PALLISTER.—Esther Pallister, the young soprano, who made a marked success in New York and Boston four seasons ago by her singing in *The Gondoliers*, has been promoted to grand opera. She is singing at Covent Garden under Sir Augustus Harris' management, and is highly complimented.

HALLETT.—Franklin Hallett, for three seasons a member of the Boston Museum company, has been engaged to support James O'Neill.

MAURICE.—L. Maurice has been engaged by Frank W. Sanger and Gus Botiner to be musical director of *The Voodoo* company.

MCINTYRE.—Fanny McIntyre has signed as leading woman of Forepaugh's stock company at Philadelphia.

BURKHARDT.—Henry Burkhardt will appear next season as Rudolph in *The Black Crook*.

KEENE.—Thomas W. Keene is a railroad stockholder of note as well as actor. He is at Saranac Lake, in the Adirondacks, where he will officiate at the ceremony marking the completion of the Saranac Lake and Lake Placid Railroad, of which he is a heavy stockholder, by driving the last spike, which will be of silver taken from a Nevada mine named after Mr. Keene's daughter.

PAIEREWSKI.—Paierewski has left gay Paris for his native Poland, where he will rest and recreate.

PELL.—Arthur C. Pell has signed as musical director of *A Brass Monkey* next season.

BROOKYN.—May Brooklyn is at Long Branch for the Summer.

THE DATE OF THANKSGIVING.

Thanksgiving week is one of the most valuable theatrical weeks in the season, especially in the large cities.

There appears to be considerable doubt among managers, both local and traveling, as to whether Thanksgiving Day this year will fall on Nov. 23 or on Nov. 30. It is not a fixed date, but is proclaimed annually by the President.

A number of managers have settled it in their own minds that as the 30th is the last day of the month Thanksgiving Day will not be set as usual for the last Thursday in November, but will fall in the week preceding. They have accordingly looked on the supposition that the holiday will occur on Nov. 23.

Other managers have decided that the 30th will be Thanksgiving, and have filled time and arranged terms accordingly.

The uncertainty has been further increased from the fact that the date-books issued by the various large printing houses are about equally divided in respect to the date of this holiday.

With a view to settling all doubt, if possible, the Editor of THE MIRROR last week addressed the following inquiry to President Cleveland:

NEW YORK, JULY 13, 1893.

To the President:
There is a confusion of opinion among members of the dramatic profession as to whether the Thanksgiving holiday this year will fall on Thursday, Nov. 23, or on Thursday, Nov. 30.

The subject is one of considerable importance to theatrical managers, for the reason that in making their plans it is desirable, from a business point of view, to know on what date this holiday will fall.

The uncertainty respecting Thanksgiving this year appears to grow out of the general belief that the holiday has never been proclaimed for the last day of the month.

If the question is not of an improper nature, enlightenment will be most heartily appreciated by the large number of persons interested.

Respectfully,
HARRISON GREY FISKE.

To this letter the following answer has been received:
EXECUTIVE MANSION,
WASHINGTON, July 12, 1893.

Mr. Harrison Grey Fiske, Editor of the Dramatic Mirror:

DEAR SIR:—I beg to acknowledge the receipt of your courteous communication of the 11th instant, addressed to the President, making inquiry concerning the day which shall be designated as Thanksgiving Day in November next, and to say in reply that it is not possible, just at this time, to give you any definite information on the subject.

In the past it has usually been the custom to name the last Thursday in November as a day for Thanksgiving, but whether such action will be followed during the present year is a question which it is yet too early to determine.

Referring to your statement as to the uncertainty existing when the last Thursday in November happens to fall upon the last day of the month, I beg to inform you that in the years 1871, 1876 and 1882 such days were proclaimed Thanksgiving Days, notwithstanding the fact that they occurred on the 30th of November.

Very respectfully,
HENRY S. THURBER,
Private Secretary.

It seems plain from the foregoing letter that Thanksgiving Day will occur on November 30, and that the managers who have booked in the belief that it will be proclaimed for the 23d are in error. The last day of the month has the authority of ample precedent, and although the President does not state his intention in advance it is evident that the last Thursday in November will be selected as usual this year for the national Thanksgiving.

AN ENTERPRISING MANAGER.

E. L. Webster, manager of the Peavey Grand Opera House, Sioux City, Ia., visited the Mirror office on Saturday. Mr. Webster, although his bookings for the coming season are almost completed, is in New York as much for entertainment and recuperation as for business. "I look forward to my annual visit to this city as one of the pleasantest experiences of life," said he, "and should probably come regularly even if it were not necessary." Mr. Webster reports a good season, and expects another. His is the only theatre in the second town of the State, and Sioux City, even though second in population, is therefore the best in Iowa for amusements. The Peavey Grand is one of the finest theatres in the West—not excepting Chicago, Milwaukee, or Minneapolis—and fortunately it is situated in the midst of a rich agricultural district and is naturally well supported. "We have great crops maturing in our section," added Mr. Webster, "corn was over a man's shoulder when I left, and promises richly. Therefore I look for a good season, without special reference to what the outcome of the money agitation may be."

AMERICAN OPERA SINGERS.

The Chicago *Herald* asks: "Why Cannot Americans Sing?"

It would seem from this question that the Chicago *Herald* is of the opinion that Americans cannot sing.

We submit to the Chicago *Herald* a list of Americans who can sing and who do sing. If it is not long enough, we can add to it considerably.

To begin with: Can the Chicago *Herald* pick many flaws in the vocal powers of Sybil Sanderson, Jessie Bartlett Davis, Lillian Nordica, Lillian Russell, Geraldine Ulmar, Marion Manola, Minna Landis, W. T. Carleton, Chevalier Scoville, Bianca La Blanche, Laura Moore, Jeannette St. Henry, Agnes Stone Barton, Agnes Huntington, Zehe De Lussan, Hayden Coffin, Charles Bassett, Eugene Cowles, Lanza Bellini, Grace Golden, Attalie Claire, Juliette Corden, Esther Pallister, or Emma Eames?

THE LAWRENCE SCHOOL.

The Lawrence School of Acting at 106 West Forty-second Street, has twelve rooms for practice, a stage well furnished, and a complete staff of instructors. Those who wish to receive the personal attention of Mr. Lawrence—although his school will continue in good hands—must enter not later than Aug. 1, as he will return to the stage on Oct. 2, appearing in his new romantic drama of pioneer life, written by Emerson Bennett.

AMONG THE DRAMATISTS

Dramatists are invited to send to *The Mirror* for publication in this column news items concerning themselves and their plays.

A purely Chinese comic opera is in active preparation, and will receive its initial production at the Grand Opera House, Philadelphia, on Oct. 2. Richard Stahl and Frank Dumont are the authors, and both of these gentlemen have furnished good work for the stage. The former composed *Said Pasha*, *The Sea King* and Francis Wilson's great money-maker, *The Lion Tamer*, while the latter gentleman, besides being the author of many clever and popular comedies and burlesques, has achieved quite a reputation through his latest work, *The Rainmakers*. Donnelly and Girard's new comedy.

The pair spent considerable time in the classic region of Pell, Doyer, and Mott Streets in New York to study the manners and customs of the Celestials, dining in Chinese restaurants and frequenting the Chinese Theatre.

It has been a hard study to master a little of the Chinese language, but as Dumont saved all Wah Ching Foo's laundry tickets, scraps from tea-boxes, and labels from fire-cracker packages, the firm have succeeded in accumulating some rare Chinese literature and some remarkable gems of poetry.

By cultivating the acquaintance of Chinamen they have acquired the pronunciation of words, and both fairly write the language.

The title of the opera will be kept a secret for a while, but *The Moon* is permitted to announce the sub-title which, in the Chinese language, is Yut Lee Sung Aw, meaning "Fair one of the Moon," or, rather, "Daughter of the Moon."

The costumes will be a revelation in gorgeousness in color and texture, while the scenery will represent a picture of Chinese architecture and landscape never attempted on our stage. Richard Stahl has written the music in a series of catchy melodies and delightful solos, and concerted numbers, while Mr. Dumont—whose forte seems to be in comedy writing—has furnished a capital libretto, giving three comedians a rare chance for legitimate fun.

The opera is in two acts. The first act represents a ruined temple with the idols shattered and overthrown, to which the Emperor (The son of the Sun) and his daughter (Daughter of the Moon) come in state to propound three difficult problems to suitors for her hand. Failing to answer correctly, the suitor is beheaded at once. Many have "lost their heads" in a mad endeavor to find a correct solution.

It remains for Abdallah, a Tartar prince, under the assumed name of Wing Hi, to successfully solve the riddles and thus gain the hand of the Emperor's daughter. But many obstacles arise.

Be-Kloride, the Sheriff, brings on a financial panic by executing subjects too rapidly and depleting the royal treasury in collecting fees for these decapitations.

The annual festival of Tai Han Ming, God of Prosperity, is about to be celebrated, and in order to obtain the rich offerings of money and gems, the Emperor secretly enters the Temple and concealing the idol, assumes its place on the pedestal. Instead of the offerings the god receives insults and is berated by priests and populace. He is hurled from his lofty place and is kicked about, and finally flung into the river. Later on, bedraggled, wet and bruised, he crawls out of the river and is forced to sneak into his own palace. Numerous complications of a humorous nature arise, furnishing welcome work for the comedians.

The costume designs have lately arrived direct from Nankin, China.

Grace Livingston Furness, the authoress, has about completed her comedy which is to be included in the repertoire of Felix Morris next season. The title of the play has not yet been fixed upon.

Espy Williams, the New Orleans dramatist, has rewritten and enlarged his one-act tragedy, *Parrhasius*, for Robert Mantell, who has added it to his repertoire this season. In its original form Mr. Mantell made a success last year, both in Philadelphia and Boston, but its shortness made it almost unavailable. In its present shape it is in three acts and fills an evening's bill. While it has lost none of the beauty of language or dramatic force of the one-act piece, the interest of the story has been considerably increased, it is said, and "the introduction of a light comedy underplot brightens it and gives Mr. Mantell an opportunity for some light comedy work. Mr. Williams has another three-act play, entitled *Dante*, a Florentine Romance, in the hands of a well-known young tragedian, who has it under consideration. It is a picturesque stage setting of the story of the love of the poet for Beatrice.

Charles Davis Levin, author of *The Major's Niece*, a comedy produced by amateurs at the Berkeley Lyceum in November, is at work upon a play to be called *Admiral Cupid* for a well-known star.

Albert Edmund Lancaster has made a dramatization of Dr. William E. Hammond's well-known novel, "Lal." Manager George Holland has secured it, and it will be produced by his excellent stock company at the Grand Avenue Theatre, Philadelphia, on Sept. 25.

The new opera by Glen McDonough and Reginald de Koven is to be called *The Algerian*.

James Lane Allen and Henry Watterson are the joint authors of *In Old Kentucky*, which is to be produced next season.

The music of Peg Woffington, the new opera in which Marie Halton is to star next season, was composed by Jakobowski, the

composer of *Erminie*. The libretto is by H. Saville Clarke.

The July meeting and clam bake of the American Dramatists' Club has been postponed.

Edwin Barbour's new play, *The District Fair*, is to be brought out at the Bowdoin Square Theatre, Boston, early in August.

Milton Roblee, for several seasons leading man with many reputable companies, but now manager of the Barrett House in this city, has been busy during his leisure hours writing a play depicting in a new way life in a Broadway hotel. The title is *A Wonder*. The play will be tried at an early date, and if successful will be sent on the road under the personal direction of Mr. Roblee.

NOTES OF NEW THEATRES.

A new music hall is to be erected in Boston by the Boston Symphony Orchestra. It is to cost \$400,000.

A new four-story brick and stone theatre, to cost \$45,000, is to be erected at Denver, Col., for the People's Theatre Company.

The Courtland Beach Association will build a pavilion at a cost of \$12,000 at Omaha, Neb.

A \$10,000 Convention Hall will be built at Omaha, Neb., by Henry Ruter.

A \$50,000 brick and stone theatre is to be built at Holyoke, Mass., by L. B. White.

A \$60,000 brick and stone amusement hall is to be erected at Chicago, the plans for which are being drawn by Standalls and Reiner, architects of that city.

A four-story stone building, containing a large hall, will be erected at Fort Wayne, Ind. Wing and Mahurin are the architects.

The Knights of Pythias propose to erect a hall at Atlanta, Texas.

The Verwaertz Turn Verein will erect a \$10,000 hall at Baltimore.

The Odd Fellows of Clinton, Tenn., will erect a hall.

A \$15,000 hall will be erected at Louisville, Ky., by the Louisville Turn Verein.

The theatre at Salisbury, N. C., will be improved by the addition of a glass front.

V. F. Voakum will erect a seven-story building at San Antonio, Texas, two floors of which will be used for theatre purposes.

A new opera house is to be built at Wharton, Texas. The plans are now being prepared.

A \$30,000 Masonic Temple is being built at Wheeling, W. Va.

John Wilkinson is building a theatre at Denison, Texas.

A \$5,000 Masonic Temple will be built at Nashville, Ark.

A \$100,000 Pythian Temple is to be built at Nashville, Tenn.

Alber and Redmond will build a \$15,000 opera house at Victoria, Texas.

A \$15,000 auditorium is to be erected at Memphis, Tenn.

The Auditorium Company of Baltimore is building a new music hall, to cost \$245,000.

The Odd Fellows are going to erect a hall at Christfield, Md.

A Masonic Temple, costing \$40,000, is to be erected at Lynchburg, Va.

A Masonic Temple, with music hall, is to be built at Oglethorpe, Ga.

JOHN W. HAMILTON DESIGNS.

A Lady of Venice will not be managed by John W. Hamilton next season. That gentleman has resigned, and will devote his time to some other enterprise. He said yesterday, to a *Mirror* representative:

"There were various causes for my resignation; altogether, however, of a private character. There is no unfriendliness in the matter. I think the production will be a fine one and it ought to achieve success. I wish it well with all my heart.

"I am not decided, yet, what I shall do. I am negotiating with certain parties and I may manage a well known play. I have been offered the management of a metropolitan theatre for next season, but the terms do not suit. In a day or two, however, I shall be settled on something.

"I have to devote some time to a grand scheme for next Summer as well as to think of the present."

PRIMROSE AND WEST.

Several European novelties will be presented by Primrose and West the coming season, with some of the very best American specialties. This firm to-day are notable as producers of high-art minstrelsy. Their first part is the most novel and pleasing that minstrelsy has yet known, and their company furnishes a directory of the cleverest artists in their particular line.

DEER PARK AND OAKLAND.

To those contemplating a trip to the mountains in search of health and pleasure, Deer Park, on the crest of the Allegheny Mountains, 1,000 feet above the sea level, offers such varied attractions as a delightful atmosphere during both day and night, pure water, smooth, winding roads through the mountains and valleys, and the most picturesque scenery in the Allegheny range. The hotel is equipped with all adjuncts conducive to the entertainment, pleasure and comfort of its guests.

The surrounding grounds, as well as the hotel, are lighted with electricity. Six miles distant on the same mountain summit is Oakland, the twin resort of Deer Park, and equally as well equipped for the entertainment and accommodation of its guests. Both hotels are upon the main line of the Baltimore and Ohio Railroad, have the advantage of its splendid Vestibule Limited Express trains between the East and West, and are most desirable resting places for World's Fair tourists. Season Excursion tickets, good for return passage until October 31st, will be placed on sale at greatly reduced rates at all principal ticket offices throughout the country. One way tickets reading from St. Louis, Louisville, Cincinnati, Columbus, Chicago, and any point on B. & O. system to Washington, Baltimore, Philadelphia or New York, or vice versa, are good to stop off at either Deer Park or Oakland, and the time limit will be extended by agents at either resort upon application.

The season at these popular resorts commenced June 15th. For full information as to hotel rates, rooms, etc., address George D. Dehnbilds, Manager, Deer Park, or Oakland, Garrett County, Maryland.

PROFESSIONAL DOINGS.

Laura Lorraine Gaden will play Rosabel Morrison's part in *The Danger Signal*.

Fanny Lyons will appear in *Prince Pro Tem*.

Edward J. Abram will manage Lewis Morrison's enterprises the coming season.

Frederic de Belleville has returned from Europe, but has not yet settled upon his plans for the season.

Florence D. Kellogg, prima-donna soprano, Frank P. Aberton and E. W. Connelly have joined the Noss Jollity company, which will open its season on Aug. 31 and close on June 1.

The Stanton-Redding company produced Don Caesar de Bazan in the open air, at Kentworth Inn, Fern Rock, last Tuesday evening, for the benefit of the Catholic Philopatrian Institute of Philadelphia.

The Rolla Concert company will tour the country next season under the management of D. W. Hasgood, and will open in Janesville, Ill., early in September.

Barney McDonough, comedian of the Fanny Rice company, and Wallace P. Ketter, manager for Ada Gray, are spending their vacation in Reading, Pa.

The Gillin Lithograph Company secured the large order for the work for W. H. Chisholm's *Man About Town* company. Artist Thomas Cominsky is putting his best efforts on this special commission.

The *Danger Signal* will open its season at Newburg, N. Y., on Aug. 30. It will have several specialties, and will be managed by W. E. Gorman. E. E. McDowell will go in advance. Garland Gaden will be a member of the company.

Lewis Morrison will open his season at Peekskill on Sept. 26. He will appear in *Richelieu*, *Faust*, and *The Fool's Revenge*. Morrison's *Faust*, with Rosabel Morrison leading, will open in Brooklyn on Aug. 26. Harry Sloan will be Mr. Morrison's business manager.

Edith Sinclair writes to *The Mirror* that the Edith Sinclair billed at Proctor's Theatre the week before last was a person that used her name without authority. Miss Sinclair has been under contract to E. E. Rice during the past season, and has been re-engaged for 1922. Miss Sinclair and her husband (Edward M. Favor) are passing their holiday at their home in Rutherford, N. J. They will leave this week for two weeks at the World's Fair.

James Adrian is hard at work on the special scenery for W. H. Chisholm's *Man About Town* company. Mr. Adrian has orders to turn out some elaborate sets.

Gorton's New Orleans Minstrels opened the season on Saturday night at Niagara Falls. Joseph Gorton is proprietor, Charles H. Larin manager, and R. F. Trevellick representative, and the company includes Griffin and Marks, DeWitt Cooke, Frank Clayton, John and Eugene Elliott, J. Walter Wilson, Sam W. Lee, Armstrong and Byrne, Frank Guild, Lon Masten, Joseph Gorton, Jr., Glenn Jones, the Crescent City Quartette, and the band and sextette which will be under direction of Professor Joseph Gorton.

Nat Goodwin is in Chicago. Last week Monday night he attended the Smith Griffin fight, and on Tuesday he went to Mount Clemens for an opportunity to study on his new part in Augustus Thomas' new play, *In Missouri*, which will be produced at Hooley's Theatre on Aug. 6.

David Henderson, of the Chicago Opera House, arrived in New York last week to book attractions for next season.

F. F. Mackay has returned from Chicago. He presided there over the National Association of Elocutionists. Mr. Mackay was selected president. He says the next convention will be held a year hence in Philadelphia.

The *Siege of Yorktown*, a comic opera by Louis F. Gottschalk, who composed not only the music but also wrote much of the libretto, being assisted by Frank Bayford, who wrote the lyrics, and by Sam D. Fleischmann, will be produced by the Murray and David Opera company in Buffalo.

The Labadie-Rowell company closed a successful season of nearly fifty-six weeks on July 5. Francis Labadie and his wife (Hattie Rowell), after a visit to the Chicago Fair, will spend a few weeks at their Summer home near Owosso, Mich. Their company next season will contain new faces. They will play *Faust*.

Gus C. Klinger, after his season with Neil Burgess, has returned to his home in Chicago for a brief stay. His racing melodrama, *A Day at the Race Course*, will be produced the coming season. Mr. Klinger is said to have invented several mechanical devices that will first be seen in this production.

During the coming season E. L. Kinneman will manage theatres in Maysville, Ky., and Sharon, Chambersburg and Middletown, Pa.

J. Aldrich Libbey is singing another song that promises to rival "After the Ball." It is called "Two Little Girls in Blue," and is by Charles E. Graham. Mr. Libbey is singing it in *A Trip to Chinatown*.

Lottie Hyde, who is to play the soubrette part in *The Man About Town*, is at Asbury Park.

Frank Harvey's successful emotional and sensational play, *The Land of the Living*, will be produced in this country the coming season by Martin J. Dixon, who has secured the American rights, and says he will engage a competent company. The season will open about Oct. 17.

Among the recent engagements for Darkest Russia are Harry Hawk and Frank Karrington. Manager Sidney R. Ellis has arranged with Van Horn and Son, of Philadelphia, for the costumes, which promise to be most artistic and picturesque. The plates were designed by Baron de Grimm, and they are correct in every detail.



The above is a portrait of David Elliott Sassee, dramatic editor of the Chicago *Herald*. Mr. Sassee is one of the best informed, able and far-minded critics in the United States. His column in the *Herald* is always highly interesting. His personal popularity is general. Mr. Sassee has a large dramatic library, and he is an industrious dramatic collector.

Bingley Fales is at Ionia, Mich.

Harry Hamlin, of the Grand Opera House, Chicago, arrived in town last week on business.

Cost Kyle has composed a comic song which John Kernell is to sing on the roof of the American Theatre.

Robert Downing came to New York from Washington last week.

Lynn J. Hall has been re-engaged to support Lewis Morrison in *Faust*.

The Star Theatre in Buffalo, recently managed by Horace H. Eldred, has been leased to Manager C. J. Whitney of Detroit. Mr. Whitney controls houses in Detroit, Cincinnati, and other cities in Ohio and Michigan, as well as several theatres in Canada. The Star will be attached to the Ohio and Michigan circuit.

Harry Randolph has gone to Mason, Ill.

Edmund C. Stanton, manager of the Grand Opera House, has returned to town from his country place on Long Island. He appears to be the most cool, calm and collected man on the roof gardens.

Frank David and J. K. Murray, who manage the opera company singing at the Star Theatre, Buffalo, have taken temporarily the lease of that theatre.

The Manola-Nason company will open three new theatres in August, says Harry Askin. Early in the season the company will tour the South. In January it will go to the Boston Museum for an engagement of six weeks. It will then play *Friend Fritz*, *Sweethearts*, a new one-act comedy, *Away Down in Dixie*, by Henry Pettitt, and a new two-act operetta, *The Girl in Blue*, by Edmund Andran.

Will Manderville, who will play Lyon Lamb in *The Man About Town* company, will return to the city this week.

Wilton Lackaye will tour next season in *The Prodigate*.

Helen Rhythe will arrange a concert at Asbury Park for the benefit of the *Herald's* tree ice fund.

W. N. Lawrence will direct the tours of Martin Hayden and Marie Hubert Frohman. The latter will appear in three plays during the coming season—*Snowbound*, *King Ren's Daughter* and *False Chams*. She will also use *The Witch*.

Ben Tuthill arrived in New York from Buffalo last week. He has vouchers to the effect that the salaries of his opera company, which sang recently at Cleveland, were satisfactorily adjusted.

Wright Huntington is at Moodus, Conn.

George B. McLellan, manager of the Pauline Hall Opera company, came on from Boston last week and spent several days consulting with Frank Williams, who is booking next Winter's tour for him. The new opera for Miss Hall, by C. M. S. McLellan and W. W. Furst, has been named *The Honeymooners*.

Thomas G. Leath, who has managed the Richmond Theatre with signal success for the past three seasons, has given up that theatre, owing to its bad condition, and leased the Mozart Academy of Music. All the attractions Manager Leath has booked will be played at the Academy. Several years ago, when Mr. Leath managed the Academy of Music, it was regarded as the leading theatre of Richmond, and it is expected that he will restore the house to its former position.

W. S. Cleveland's Minstrels will be greater than ever the coming season. Forty-eight performers are under contract to Mr. Cleveland, and he thinks of engaging some more. The show will include minstrel, panoramic and vaudeville features, and the party will have the services of those phenomenal kickers, the Diamantine Troupe.

It is said in London that Fred. Whitney, manager of the Laura Schirmer-Mapleson Opera company, will produce *The Fencing Master* at the Prince of Wales Theatre in June next.

Grace Golden is summering at New Harmony, Ind.

John W. Hamilton has resigned as manager of Katherine Clemmons, who is to star in *A Lady of Venice*.

THE NEWS BY WIRE

Cleaned by an Alert and Active
Corps of Mirror Men

IN THE PRINCIPAL CITIES.

What Professionals are Doing in Theatre
and Out at this Season.

WARM WEATHER PASTIMES.

Ball's Story of Chicago—Christian Endeavorers—The United Men in Town—The Davis Picnic—Several Attractions Being Enormous—Harrison—Col. De Garmo's Departure and Prospects—John A. Harrison—Harrison's Circuit—Great—That and News of Persons and Plays.

[Special to The Mirror.]

CHICAGO, July 17.

The weather here is frightfully hot, which the same it has been for a week, but it does not appear to interfere with the people seeking amusement. The Auditorium is filled at every performance, and it is no uncommon thing to find the house sold out at noon. This must be very pleasing to Henry E. Abbey, who is here with his charming wife. The tenth performance of America occurs next Wednesday afternoon, and as it is the first 100th consecutive performance given at the Auditorium the event will be signalized by the distribution of handsome souvenirs. On Tuesday afternoon, July 23, Lillian Russell, Sol Smith Russell, Eddie Foy, the Schaffner Family, and other well-known professionals will give a big benefit at the Auditorium for the fund to give Chicago waifs an outing at the World's Fair.

Frank Murray, of the Christian Endeavor Society, also of the Frohman staff, arrived here Thursday, and on Friday the World's Fair directors decided to close the Fair on Sundays hereafter. I do not know what argument Mr. Murray used, but he intimated that C. E. Rosenbaum, T. D. Marks and Lee Harrison, fellow members of the Christian Endeavor, had mapped out his plan of action. Mr. Murray brought me much choice gossip from Gotham. He said that W. A. McConnell has shaved off his moustache and now looks like an Oakland Chinaman. He further tells me that he and one Arthur Clark, of Camp 20, Clan na Gael, have purchased property at Shinnecock, near the bar, for summer homes. I would have bet that they would locate near the bar.

Ben M. Groux returned to Chicago from your city last week with a tin box full of money and contracts. How he succeeded in getting away from Broadway with money I fail to see.

You will no doubt be sorry to learn that C. H. McConnell's Economic Drug House has been taken possession of by the sheriff, whose deputies are now selling soda water and Lincoln J. Carter's Little Liver Pills. Cause: Not enough capital. It is an even bet, however, that "C. H." will land on his feet.

A partner in the defunct Shaffner bank testified in court the other day that the institution held J. M. Hill's notes for \$100,000 and C. H. McConnell's notes for nearly \$50,000. J. M. Hill is here, by the way. His brother's clothing firm of Willoughby, Hill and Co., is indulging in a "fire sale," and J. M. is superintending the straw hat department temporarily. He never looked better.

W. N. Griffiths, who goes with Mansfield again next year, left for New York last week. So did Bert Coote and his pretty wife, Julia Kingsley, who go out with A Straight Tip.

The hottest man in town now is Jim Peakes, who wears a King Lear make-up in La Cigale at 94 in the shade, and no shade. Lillian Russell was ill this evening and no performance was given. No opera is underlined, and it will probably run the Summer season out.

Will Davis' third annual picnic of the Columbus and Haymarket employes at his lowland Farm last Tuesday was a great success. Frank Mordant and his wife, Will Morris and his wife, Jim Peakes, George Fair, Sam Meyers, Charlie Clayton and others were present, and Jessie Bartlett Davis acted as hostess. Frank Mordant danced the sailor's hornpipe and was presented with a fox terrier in recognition of his daring.

Ali Baba's 315th performance occurred at the Chicago Opera House to-night before a large audience, and Sinbad will not be revived until August, when Richard Barker, whom Manager Henderson went to New York last week to engage, will come on to stage the production.

In response to a general request, Willard changed his bill to The Middleman at Hooley's to-night, and it was well received by a fashionable audience of large size. It will be given every night except Saturday, when The Professor's Love Story will be played.

Gus Thomas arrived here to-day to stage his new play, In Mizizora, for Nat Goodwin, which has its first production at Hooley's Aug. 6, after Willard's engagement. Nat

arrived here last Monday in time to lose some money on Griffin in his fight with Solly Smith that night at Roby, and then went to West Baden Springs, Ind., to rest up a bit for his siege of rehearsals this hot weather.

Manager Harry Hamlin has gone to New York city to book attractions for the Grand for next season.

The Girl I Left Behind Me entered upon the eighth week of its successful run at the Schiller last evening with its fourth special Sunday night performance. There was a large house. Director Gus Luder has made a hit with his new orchestral conception, "A Day in Midway Pleasance," giving clever imitations of the various foreign bands and orchestras to be heard in that cosmopolitan thoroughfare.

Ed. Travers, an actor in hard luck, had a substantial testimonial at Hooley's this afternoon, arranged by Percy Denton. Tomorrow afternoon and evening, at Haverly's Casino-Eden Musee, Billy Rice takes a benefit. The Press Club's midsummer matinee occurs at the Chicago Opera House, July 27.

At the Grand Opera House last night Sol Smith Russell, in response to a popular demand, substituted Kidder's A Poor Relation for Fitch's April Weather, and it will probably run this season out. The audience was large.

The Trocadero continues to do well with Paquerette, Amann, Astarte, the Russian dancers, and the orchestras and the vaudeville houses are prosperous. The Grotto is making plenty of money with a good show, Sam Jack's Creoles are in their fourth successful week at the Madison Street Opera House; and there is a good variety show well patronized at Haverly's Criterion Garden Theatre. The genial Colonel's minstrels are also doing well at the Casino-Eden Musee. There is also a good variety performance at the new Isabella Theatre.

Buffalo Bill's Wild West is enjoying an enormous business, the English Military Tournament is doing better at the world's fair stock pavilion than it did at Tattersall's, and Pain and Sons, who have taken personal charge of The Siege of Sebastopol, are drawing good crowds with the spectacle three nights in each week. Will H. Barry, manager of H. R. Jacobs' Clark Street Theatre, who was formerly one of Pain's best men, is managing the show while his own house is closed.

Jim Corbett's variety show in Midway Pleasance is not doing particularly well and it is said that the fair directors object to a pugilistic show and will try to get him out.

Denman Thompson continues to do a very large business in The Old Homestead at McVicker's. Last Saturday night he and Manager McVicker gave the gross receipts to the survivors of the firemen killed at the world's fair. All of the local shows will contribute to that fund, which promises to reach \$200,000.

Colonel Charles Porter De Garmo has left us and gone on the road with the white tents as press agent for the Ringling Brothers' show. I expect to hear soon that the Ringling Brothers are press agents for Colonel Charles Porter De Garmo's Allied Shows.

Charles Keeshin has taken the management of the big battle cyclorama near the Fair grounds.

Evelyn A. Barton, the distinguished dramatic writer of the *Inter-Ocean*, paid his respects to Clement Scott, of the *London Telegraph*, in a column of as scientific and able lampooning as I have ever seen, last Sunday. It was richly deserved, too. Scott is what Barton calls him—a "cad tourist." He came here, flattered the people, sold fulsome articles to the papers to pay his expenses, sat in theatre boxes and chewed gum, and then went back to London and bust-d Chicago. I hope Barton's artistic roast will meet his eye. It would be like a large fist meeting it. Mr. Scott's name is "Mud" in Chicago and vicinity.

Charles E. Callahan, one of the theatrical backers of a hanky-panky cigar game at the Fair, is in town. You drop a dime in his machine and you get from two to fifty cigars for it. The limit at first was 100, but there was no money in it. I never saw a man get fifty cigars at it, but I saw a man get two. He gave one of them to me, and I shall never forgive him.

Will you tell me if it is a fact that Will McConnell shaved off his moustache in order to lend it to De Wolf Hopper to go to Jersey and get married in? "Biff" HALL.

CINCINNATI.

The Palace Managers—To Improve a Theatre—Managers' Summering—A Theatre and a Hotel.

[Special to The Mirror.]

CINCINNATI, July 17.

James Pain and Sons' great pyrotechnic spectacle, Paris from Empire to Commune, will be presented for the first time to-morrow evening at Carnival Park in our sister city, Covington, Ky., and as the location named is within easy access of Cincinnati our local amusement frequenters will in all likelihood promptly avail themselves of the opportunity and witness a first-class performance. The ballet, numbering one hundred, has been in active training for some time under the supervision of Arnold Kralffy, and will be an attractive feature of the entertainment. Liberati and his cornet are pronounced favorites at the Zoo, and Business Manager McLean has every reason for self-congratulation in securing so desirable an attraction.

Harris' Theatre will undergo considerable improvement before the opening of the season.

The vaudeville season at the Highland House is not likely to enrich the management if the past week's attendance be any criterion.

Managers Rainforth, Havlin, Miles and Fennessy are all summering in this vicinity,

while George S. Baker, of Henck's, is enjoying a much needed rest in some sequestered spot in Northern Ohio.

W. E. Jones, formerly treasurer of Havlin's and later manager of A Pair of Jacks, is killing time by selling tickets at the Cincinnati Ball Park.

The Walnut Street Theatre management will hereafter also operate the hotel located on the premises. JAMES McDONOUGH.

BOSTON.

Current Amusements—St. F. Keith's Mechanical Theatre—Artists and Singers Play Ball—That.

[Special to The Mirror.]

Boston, July 17.

With the close of the season of the popular concerts in Music Hall, the choice of amusement open to Boston people is even more limited than it was a week ago. The concerts were more popular than ever before, and on the occasion of the last one—a testimonial to Timothee Adamowski, the popular conductor—the hall was completely packed.

Pauline Hall continues to draw great audiences to the Tremont, and the favorable reception accorded to Amorita has put out of the question all thoughts of reviving Nanon, Madame Favart and La Belle Helene, as had been intended. Instead, when Amorita is withdrawn, Puritania will be given for a few times, and then Miss Hall's new piece will be produced to run out the remainder of the Summer season. The Fall season opens Sept. 4 with A Trip to Chinatown.

James Gilbert's excellent reputation as a stage director in Boston has been sufficient to draw large audiences to the Palace, where the opera season is continued this week with a revival of Pinaflore. A feature of the production is the appearance of Bertoto in the part of Tom Tucker, which admits of the introduction of her dances.

The Golden Wedding bids fair to continue its run at the Park with success until Fall. When the piece was first given it was a "ballad comedy romance," now it is a "merry musical melange." That change in name shows the change which has taken place in that every addition has been an improvement and the entertainment is certainly a most amusing one.

It is an innovation introduced by B. F. Keith in his new theatre becomes universal one may expect to see a manager hiring a dramatist by the day, or an impresario docking the composer of his opera when he stays out for luncheon for five minutes more than his allotted hour. Mr. Keith's new theatre is being pushed toward completion, and last week the manager brought in a time clock requiring all the men employed in the house to register their coming in and going out. Now, this was all very well for carpenters and laborers, who could lay down work and take it up without thought, but it was ridiculous to apply it to the scenic artist, Sydney Chidley, whose planning away from the theatre means as much as his actual work at the paint frame. At any rate he felt that the only consistent thing for him to do was to resign and similar action was taken by his assistant and by the stage carpenter. It will be exceedingly hard for Mr. Keith to get anyone to complete the scenery on the high plane that Mr. Chidley has started it. Laboring under the greatest disadvantages in an old stable he painted some of the most artistic scenery painted in Boston and much was expected by those who had seen his design for a drop-curtain.

Actors distinguished themselves on the ball field last week and as a result the Boston Press Club is enabled to move into its new club house, in which a number of needed changes will be made. Dan Daly was the pitcher; E. L. Don, the catcher, and they furnished unlimited fun, but the genuine star of the occasion was Alf Whelan, who ambled about the field with a basket to catch flies. His make-up was that of a strong man, and he kept his spectators convulsed all the afternoon. Pauline Hall and Jennie Veamans attracted as much attention in the pavilion as they do on the stage. The score of the game was 18 to 9 in favor of the nine made up of reporters. Wednesday afternoon a nine from The Golden Wedding will play a nine from the Pauline Hall company.

One of the features of The Black Crook at the Boston will be Umberto the male dancer.

Lena Onthank, who has been West with The Merry Cobbler company, has returned to her home in this city.

A six weeks' engagement at the Museum is to be played early in 1893 by the Mandala-Mason company. Ever since Jack Mason made his hurried departure from that house in the Fall of 1890, Boston theatregoers have made the prophecy that he would return to the house. The stock company there is no more, but he will play an engagement with his company, playing Friend Fritz, Gilbert's Sweetheart, Away Down in Dixie, by Henry Pettit, and The Girl in Blue, a new two-act operetta by Edmund Andran.

Mrs. Burress has left Boston to join her daughter, Marie Burress, for a two weeks' camp at Wampum on Lake Erie.

Ben Teal, who was in the city last week, arranged for an important production at a local theatre early in the season.

One of the recent engagements for Prince Pro Tem at the Museum is Sydney Grant, son of Fred. Grant, the humorist. It is said that the piece has a waltz song which will rival the Isabella waltz of 1492.

George Purdy, musical director at the Museum, and his wife, Helen Dayne, went last week to Philadelphia by boat and will go down the New Jersey coast toward Cape May to visit Mrs. Purdy's mother.

O. L. Story and Co., of this city, are to prepare new scenery for the Palace next season.

George Neville of this city is to take part in the production of By the World Forgotten in Chicago.

A friend of Charles Wyndham in this city has received a personal letter from the English actor stating that he is coming to this country next season.

Nellie Parker, of Russell's Comedians, is passing the Summer at her home at Crescent Beach.

A. H. Dexter, manager of the Grand Opera House, has taken his family to Fitzwilliam, N. H., where he will stay the next fortnight. The Grand Opera House stock company has been booked already for eleven of the sixteen weeks which it will remain away from Boston next season. A week each has been booked in Philadelphia, Baltimore, Washington, Brooklyn and Newark. Several changes are being made in the house during the Summer. Six rows of reserved seats have been put in the second balcony. New lights are being added to the auditorium and Manager Dexter's private office has been enlarged.

Eugene Sandow is going to Newport to give an afternoon performance at the Casino, and will return in time for his exhibition at the Tremont.

Renovation is taking place at the Bowdoin Square, which is to open with The Still Alarm. Among the new plays to Boston to be seen there next season are The Land of the Midnight Sun, O. G. Glory, In Old Kentucky and Captain Herne. Half a dozen original productions will be made on an elaborate scale, and the attractions which have drawn large audiences at this popular West End house are all coming back.

JAY B. BENTON.

ST. LOUIS.

The Spencer and Reed Opera Companies—Two New Stars—A Former Their Day's Success.

[Special to The Mirror.]

St. Louis, July 17.

After a successful week in Martha the Spencer Opera company at Uhrig's Cave opened to-night in Fra Diavolo. William Pruette kept up his excellent record by singing and acting the title-role so well that he received several encores to-night. The Zerkina of Carlotta Macdonald was also excellent. The rest of the company were admirably cast. The attendance was large.

The Reed Opera company at Schnaider's Garden were seen to excellent advantage last week in Billie Taylor, and this week they are making a decided success in the ever-popular Fatinitza, commencing last night. Addie Cora Reed in the part of Princess Lydia, sang most sweetly and received several recalls. The Vladimir of Ada Somers McWade was also effective.

Last Thursday night, the part of Nancy in Martha at Uhrig's Cave which earlier in the week was done by May Baker, was given to a young St. Louis girl, Rosemary Conroy, a member of a prominent church choir, and an amateur. She, considering that she has had little experience, did well, but her voice hardly comes up to the requisite strength for opera.

Dottie Neville, who has been popular for several seasons at Uhrig's Cave, has been engaged for a part in Wang. She is now in Chicago, but will go East shortly.

Manager Olie Hagan, of Pope's Theatre and the Hagan Opera House, has been elected a member of the Mullanphy Board.

Ben Lodge, Gertie Lodge and Miss Gonzales of the Cave company were visitors several nights last week at Schnaider's Garden. Mr. Lodge is a "friendly Indian" among the boys at both the Cave and Garden.

Miss Gauster made a hit at Schnaider's Garden in her Spanish toe dance last night.

Addie Cora Reid will star jointly next Fall with Charles A. Gilbert in The Black Hussar and The Gondoliers, opening about Sept. 23 in Harrisburg, Pa. She has made herself very popular here this Summer, both socially and artistically.

Harry Kealy, a St. Louis boy who went from the church choir to the operatic stage (joining Emma Abbott's company several seasons ago) has been bringing himself to the front by some good work with the Cave company, taking leading parts in several of the operas that have been given at the Cave.

Mrs. J. W. Spears, professionally known as Patti Stone, a native of St. Louis, died here last night after an illness of some time. She was an opera singer before last, and was for a short time a member of the Evangeline company. Her husband is a well-known theatrical manager, and came home in response to a telegram.

W. C. HOWLAND.

CONVENTION OF STAGE EMPLOYES.

The first meeting of the convention of delegates representing 100 men employed in the theatrical trades in twenty-two cities was held at the rooms of the New York Elks at Broadway and Twenty-seventh Street on Monday.

For a two delegates were present. John Gallagher, the electrician of the Pittsburgh Grand Opera, was elected temporary chairman, and William H. Morehead, of the Globe Theatre, Boston, was elected temporary secretary.

It is the principal purpose of the convention to get some system to connect the various theatrical employes throughout the United States, and to boycott fly-by-night managers and "fakes" of all kinds.

Little was done on Monday beyond organizing. The convention will last several days. The American and the Broadway Theatres and Eldorado will be open to the delegates.

GRAND ISLAND ENTERPRISE.

It was noted in *The Mirror* columns two weeks ago that a number of professionals were concerned as shareholders in a company or syndicate operating in real estate on Grand Island, N. Y. This syndicate is known as the Island Grove Land Company.

As already stated, the venture has such a promising aspect that the editor of *The Mirror* was persuaded to take an interest therein. This was done chiefly upon the representations made by some of the shareholders referred to, including John H. Meach, Julius Cahn, Fred. R. Wren, W. J. Donnell, of Chautauque, and others.

Since that time, largely because of the description of the enterprise in this journal many members of the theatrical profession have invested in this peculiarly theatrical venture. We can say from personal knowledge that the enterprise is of such a high character that it deserves the serious consideration of every member of the profession who desires to make a safe investment of his money.

A few shrewd business men, such as Manager John H. Meach, of Buffalo; Frank B. Garrett, of Syracuse; W. J. Donnell, of Chautauque; Julius Cahn, manager for Charles Frohman, and others, associated themselves together to find a safe investment for their own and their friends' money. After mature deliberation, and months of diligent inquiry these gentlemen, with others, formed the syndicate known as the Island Grove Land Company, incorporated under the laws of the State of New York, and before the "boom" in Grand Island, Niagara Falls, and Niagara River property had preempted all the land it was possible to obtain on Grand Island. This they did as soon as they received intelligence that the Canadian Pacific Railroad had obtained from the Canadian Government a franchise to bridge Niagara River to Grand Island, making it the terminal point for their traffic with the United States.

It may not be generally known that Grand Island contains over 15,000 acres, covering a larger territory than does Manhattan Island. It must not be supposed that the advantages of Grand Island, in view of the development of its immense water power, had been overlooked by other shrewd business men than those we have named. On the contrary, thousands of capitalists and manufacturers had cast longing eyes upon the island, therefore Mr. Meach and his colleagues esteemed themselves fortunate and were fortunate that in the scramble for location they secured holdings which have already doubled in value.

By the first of January next it is not thought too much to say that the holdings spoken of will have increased in value to triple the amount paid for them.

It may be said without fear of contradiction that no deterioration of the property held is possible. It was originally syndicated at a low figure that should most of the promises of future development made by the tunnel schemes fall to the ground, the fact of Grand Island being the entrepot of the great Canadian Pacific railroad must increase the valuation at which it was syndicated. Should the hundreds of immense manufacturing projects under way come to fruition, it is easy to see that the present holdings of the company named will be increased in value superlatively.

A recent issue of the *Buffalo Times* contained the following:

"The corporation owning large interests at the head of the island have marketed a large parcel at \$1,000,000 on the strength of great improvements to be made, including a pleasure park and a \$2,000,000 hotel. Another of \$2,000,000 was recently made and refused for about 100 acres of the splendid Hedell river front, and Howard's big lot on the west side is figured at \$500,000. Only a few days ago a party of Canadian-made a mysterious trip across the island. The Grand Islanders looked upon them as emissaries, but those better posted set them down as being emissaries of the Canadian Pacific Railroad, which company, sooner or later, will bridge the Niagara River to Buffalo by way of Grand Island. It is also a fact that the difficulty of securing a reasonable figure land at the Falls in close proximity to the tunnel has caused some big manufacturing concerns to look with favor on the possibilities of Grand Island. The fact that the island is crossed by a beam of light from the Falls to Buffalo is considered an important matter for economic considerations."

THE COGHILAN GET WILDE'S PLAY.

It is a telegram from Long Branch, Rose Coghlan-Sullivan says that she has secured the American rights to Oscar Wilde's comedy drama, *A Woman of No Importance*, and that she and her brother, Charles Coghlan, will star in it the coming season. John T. Sullivan, her husband and manager, told a representative of *The Mirror* last week that Miss Coghlan was desirous to secure the play, as she thought there were parts in it suited to herself and Charles Coghlan.

This is the play Charles Frohman said last week in *The Mirror* he would give a special production of at the Columbia Theatre, Boston, in the Fall.

It will be remembered that Mr. Frohman also slipped up in securing the American rights to A. W. Pinero's *The Second Mrs. Tanqueray*, which he announced he would produce. *The Mirror* has information direct from London that *The Second Mrs. Tanqueray* was sold at first hand by Pinero to the Kendals—in other words, that Mr. Frohman had at no time the rights to it.

But to return to *A Woman of No Importance*. The Coghilans are probably to be congratulated on securing it. It was produced originally at the Haymarket Theatre, London, by Beerbohm Tree. This was on April 19. It is still being played. It is a play of the Forget-Me-Not and Diplomacy order. There is a woman with a past before her—as Mr. Wilde has cleverly put it—and most of the interest in the piece is evolved from the dialogue of this woman and a man who has once been her lover, but who, at the time of the action of the play, is carrying on a duel with her.

It is easily to be seen that these two roles are similar to others in which the Coghilans have made great successes.

The part Miss Coghlan is to play is Mrs.

Archer. At the Haymarket Mrs. Bernard Barry played it. The part for Mr. Coghlan is Lord Tillington, originated by Mr. Tree. The part for Mr. Sullivan is Gerald Archer. Mr. Sullivan told *The Mirror* reporter that in case Miss Coghlan secured the play—which is now the case—she and he would sail shortly for England to see the Haymarket production. Their return trip to Pine Pond, Me., will therefore be abandoned.

TYRONE POWER'S COMPANY SPLIT.

The company of actors organized by Tyrone Power to tour Canada this Summer in a series of productions of plays written for the most part, by Mr. Power, has come to grief. Many of the company have left it. The meat of the matter seems to be that when the people were engaged they thought they were joining a stock company, whereas it turned out that Mr. Power was starred and Edith Crane was featured.

Verner Clarges, Irving Williams and Ernest Elton have written to *The Mirror* announcing that they have withdrawn.

"I don't think there has existed for some weeks past such a thoroughly disgusted lot of people as Tyrone Power's own company," writes Mr. Clarges. "A muddle at the start—it got from bad to worse—not through any fault of the company. We have been out seven weeks and the first week's salaries only were paid. Certain of us paid our hotel bills out of our own pockets."

The company got into pecuniary straits at St. John, N. B. After its departure all the bills contracted on its account were paid by the management of the St. John Grand Opera House.

THE SPECTATOR DANGEROUS.

The Chicago *Times* editorially says that the unfinished Spectatorium just north of Jackson Park is "an invitation to fire and a menace to the whole mass of buildings within the Exposition, and calls for its removal. The *Times* says:

"The building and grounds are in the custody of a receiver. The contractor doubtless has a lien upon the property, as also has the owner of the land. Creditors of the concern are interested in what salvage may be had from it. But under the slow processes of the law it is not probable that any steps will be taken toward its removal for many years. That it is unsightly is obvious. It is a melancholy monument of the unwisdom of persons ordinarily regarded as sagacious business men. The presumption is that the city authority is complete. If that ruin is a menace the civic authorities may, though it be upon private ground, have it razed. The Fine Underwriters' Association of the city have asked that it be done, and invited the cooperation of the exposition authorities in presenting the matter to the civic government. The views of the building inspector are known. He does not think that the walls should stand."

JUDGMENT IN FAVOR OF JACK.

Sam T. Jack some time ago discharged George W. Gallagher, who was his business manager, because, as alleged, he was \$2,500 short in his accounts. It is said that Gallagher thereupon sought to sow dissension in Manager Jack's companies by telling the actresses that they would not get their money, and that he advised those in the Lily Clay company to leave. Jack brought suit for damages against Gallagher, and a jury has just awarded him \$2,000.

REFLECTIONS.

Vernona Jarbeau has gone yachting.

D. W. F. Carver has bought A. V. Pearson's interest in *The Scout*.

Minnie Seligman-Cutting will tour in a new drama just completed by Robert Buchanan. She will sail on the *Campania* on July 22. She may play other pieces.

The Princess Ahmader, who is said to be a descendant of the house of Delhi, has made her debut as an operatic singer in France. She is, unlike her family, a Christian.

Frederick Hardy will support Charles L. Davis in *Alvin Joslin*.

Harry Vaughn and J. H. Washburn will take out *The Streets of New York*.

Sedley Brown will manage Francesca Redding.

Lydia Pierce, Effie Darling, Jessie Sutton Queen, John Williams and Frederick Clinton have been engaged to appear in a production of J. C. Stewart's new play, *A Wicked City*. The tour will begin on Sept. 1.

Fitzgerald Murphy is at work upon a play to be called *Cupid in Congress*. It is a play of Washington life, the amusing details being furnished by a woman elected to the House of Representatives from Wyoming.

A tragedy of the Mississippi, called *The Spanish Priest*, has been written by P. J. Cooper, of St. Louis. A peculiar feature of the play is the names of the characters, all of which spell the same, forward or backward, thus: Ordadro, Bernreb, Dorkrod, Cardrac, Cornanroc, Darnrad, Egratarge, Ludodul, Sullus, Dod, etc.

Ettie Henderson's Summer home at Long Branch, "Rosevale," has recently been the subject of newspaper illustration and description. It was one of the first houses built at that place, and was constructed of heavy oak timber cut on the farm by which it was once surrounded. William Henderson purchased the property in 1865, and presented it to his wife as a birthday gift. After some years a new house was built upon the old frame, made larger and modern, and the grounds were improved to correspond with it. The homestead comprised about fifty acres, but last year Mrs. Henderson ran roads through a part of it, and villas are being built upon it. Mrs. Henderson keeps a farmer, and visits the place at all seasons.

Agnes Herndon is seriously ill, and has notified her manager to cease booking time for the present.

Price and Wadleigh's Summer Vaudeville company will play at Rensselaer Springs on Aug. 16.

J. P. Stewart has signed with Harry Crandall for *The Busy Day* company.

Madeline Merli will produce Colonel Miliken's version of *Denise*.

Louise Bell and her sister, Maude Leroy, left on Monday for a visit to her home in Boston.

The Cook Opera House at Rochester will have a new portico that will be illuminated evenings.

Charles Mestayer, James Watkins, Henry Thompson, George Reynolds, Ludski Young, Josie Winner and Dorothy Grey have been engaged by Lou Weed for his production of *Jerry*. The season will open at Bridgeport on Aug. 21. Marks Hall will go in advance.

John E. Henshaw and May TenBroeck are at Breeze Cottage, Plymouth, Mass.

Nellie Parker is at her home at Crescent Beach.

Manager Solymon has engaged for the company of Francis Labadie and Hattie Rowel for next season Edwin Santhers and Madeline Price.

Irving Williams and Ernest Elton, having severed their connection with Tyrone Power, may be engaged for next season.

Jerome Sykes has been engaged to play the Sheriff of Nottingham in the *Robin Hood* company No. 2. He was in *The Fencing Master* company.

Marion Booth will return to the stage next season. She will appear in a new play now being written for her. Her season will open at Pittsburgh on Sept. 25. It is understood that she will be managed by A. V. Pearson.

E. D. Goodwin's *A Through Passenger* will not be produced by A. V. Pearson until Thanksgiving week.

C. Edgar Forman and Julia Kreutzer, professionally known as Julia West, were married at the residence of the bride's parents, 314 Walnut Street, Newark, N. J., on July 6, by the Rev. Dr. Palmer. The honeymoon is being spent at Rockaway Beach. Mr. and Mrs. Forman will both be members of Augustus Pitou's Across the Potomac company, which will open in Boston on Sept. 4.

Manager Lincoln J. Carter has perfected a system of storage batteries, by means of which he can produce the lighting effects in *The Tornado* wherever it may be played. Without the necessity of electrical apparatus in the theatre.

There is talk of an opera company to be backed by Chicago capitalists and to contain Jessie Bartlett Davis—who denies that she has permanently retired from the stage—Lillian Russell, William T. Carleton, Eugene Conales and others prominent in this field.

The Gaiety Opera company is playing at Atlantic City with unexpected success.

On the evening of July 7, the occasion of the first anniversary of the Stockwell Theatre, San Francisco, the women in the auditorium received souvenirs. The orchestra after the performance serenaded Mr. Stockwell at his residence, and the attaches of the theatre with the musicians were entertained. During the festivities Manager Ellinghouse presented Mr. Stockwell with a handsome gold watch on behalf of the attaches.

R. A. Roberts goes to and fro between New York and Pleasure Bay daily.

Camille D'Arville is spending ten days at Manhattan Beach.

Roberts and Ebert are representing Camille D'Arville, Flora Finlayson, and Sadie Martinot.

Colonel J. F. Milliken is booking attractions for Fred. Lubin's new Lyceum Theatre, in Brooklyn. The season will open Aug. 19 with the Leonzo Brothers in melodrama. The house is being refitted.

Minnie Thurgate, a London soubrette, will come to America in the Fall to appear in Bessie Bonehill's company.

Bates Brothers' amusement enterprises include the new Humpty Dumpty, the company of which will contain James R. Adams, the clown, the Le Parde troupe of dancers, the Brothers Trover, Newton Hasson, Lucille Reed, Mabel Rivers, Becky Taylor, Werson and Smith, Crawford and De Laze, a band of sixteen pieces and an orchestra of twelve. W. S. Bates and J. B. Austin are equal owners and managers; E. L. Miller is general agent, and F. C. Brainerd press agent. This firm also proposes to put on a new pantomime called *Hippo*.

Harry M. Clark, who takes the management of the Zanzie company the coming season, will arrive in New York the latter part of this week.

Charles Mortimer, general manager for A. V. Pearson, announces that the companies are complete. On Mr. Pearson's payroll for 1913 there will be over 350 persons, among whom are William Harcourt, William Humphry, Logan Paul, W. A. Whitecar, John T. Burke, Elmer Grandin, Mrs. E. M. Post, Gail Forrest, Katie Gilbert, Laura Almosino, Lottie Walters, Frank C. Campbell, Willis Granger, William Lee, Charles Chapelle, Frederick Julian, Louise Raymond, Ada Lytton, David Hanchett, George B. Berrell, Tessie Deagle, J. J. Coleman, J. Edwin Leonard, and of the *Midnight Sun*, a new play by Edwin Barbour, has been contracted by Mr. Pearson for production at the Fourteenth Street Theatre.

The Covent Garden Theatre Company, by the Queen's command, played *Amico Fritz* and *Cavalleria Rusticana* at Windsor Castle on Saturday night, with Mascagni as conductor. Before the performance, Mascagni was introduced to the Queen, with whom he enjoyed conversation for some time. He is said to have been delighted with his reception.



Above is a picture of John E. Henshaw, who, with May Ten Broeck, will appear next season in the new comic opera entitled *Venus*. Mr. Henshaw and Miss Ten Broeck are very popular and very prosperous, and they will no doubt continue to be thus distinguished.

Eugene Jepson has resigned from Augustin Daly's stock company, with which he has been identified for several seasons. Mr. Jepson is an admirable actor, thoroughly well schooled, and now in his prime. He will find wider scope for his skilled talents in a new field. Mr. Jepson has not yet signed for next season.

The season of Stockwell's Theatre, San Francisco, opened on Monday night with the new stock company in *Our Bachelors*.

Fitz and Webster have secured most of their company for *A Breezy Time*.

Manager McKechnie, of the Grand Opera House, Canandaigua, N. Y., is visiting friends in this city.

C. H. Sisson, manager of the Shepherd Opera House at Penn Van, N. Y., is combining business and pleasure in town.

T. D. Van Osten, manager of the opera company that plays under the auspices of the Redpath Bureau, is in the city engaging a few singers.

On Sunday night on the roof-garden of the Casino Max Figman lost a large diamond. It is said that it represents Max's last year's salary.

W. H. Power has almost completed the company to play *Gien-da-Lough*.

Belle Stevenson joined the Seymour-Stratton repertoire company at Niantic, Conn., on Saturday.

Ola Lay and Louis Parvo have been engaged by the Leonzo brothers.

J. W. Murray, the general manager for J. H. Shunk, proprietor of the Ole Olson, John Dillon and Calhoun Opera company, is spending his vacation at Asbury Park.

The offices of the American Theatrical Exchange were crowded as usual last week by managers and actors. Manager McConnell is almost glued to his desk, so numerous are the letters in his mail. President Greenwall is still in town. He talks in glowing terms of the condition of the crops in the South.

Manager John T. Maguire, of Montana, is booking time for his circuit rapidly. He will remain in New York three or four weeks.

Manager John W. Dunne is making elaborate preparations for Patti Rosa's new production.

Edith Newton, now playing *Zamora* in Ah Baba at the Chicago Opera House, has signed a five years' contract with a New York manager for a starring tour to begin the season of 1914 and '15. She will appear in a burlesque now being written for her. Miss Newton was last season the prima donna of James L. Lederer's No. 1 U and I company, which toured to the Pacific Coast and back. Her most notable success was with *The Sea King* Opera company, seen at Palmer's Theatre about two years ago, and in which she sang the prima donna role. She has been engaged for the coming season to play one of the principal parts in *Princess Nicotine*.

J. L. Ottomeyer, an actor of remarkable versatility and wide experience both in the German and American stage, is at liberty for next season. He has played every line of business and has played it with distinguished success. He made a hit as Hamlet in German, and as Baron Hartfeldt in Mr. Palmer's production of *Jim the Penman*. Last season he appeared in several productions of the Palmer stock company. Mr. Ottomeyer is a first-rate stage manager. He has also written and adapted several plays.

The American Theatrical Exchange, 1150 Broadway, has now reached the floodtide of its success. The following attractions have placed their exclusive bookings in their charge: Richard Mansfield, Stuart Robson, Fanny Davenport, Thomas O. Seabrooke, Digby Bell, Madame Modjeska, Nat C. Goodwin, Wilson Barrett, Marie Wainwright, James T. Powers, Marie Tavy, Prof. Herrmann, Thomas W. Keene, *The Fencing Master*, and Ramsay Morris' Comedy company.

Beaumont Smith, last season with Modjeska, and Wilfred Clarke, a son of John Sleeper Clarke, will star jointly in comedy, and manage their own tour. Their season will open at Charleston, W. Va., on Aug. 21, and *She Stoops to Conquer*, *Tit for Tat*, and *Little Butterfly* will be included in their repertoire. Mrs. Beaumont Smith will support them.

THE WOMAN'S PAGE.

"We Shall Have Rings and Things and Fine Attire."

Contributions for this department should be addressed to Helen Herrick, Dramatic Mirror, 1232 Broadway.

Contributors are notified that rejected manuscripts cannot be returned, unless stamps are enclosed for that purpose.

A White Rose.

I found a rose on the stones to-day,
This mid-winter day with its low ring sky
And miry streets, yet the white rose lay
Like a glimpse of Summer, as I passed by,
And wherefore, O rose, with your perfume sweet,
Did you lie neglected 'neath careless feet?

Perchance you were lost by a maiden fair,
As they bore her home from the holy shrine,
Her bridal music still haunting the air,
Deep thrilling her soul with its tones divine,
Till her glad heart throbbed with its joy untold,
And you fell, poor flower, to the earth so cold.

Or did you fall from the bier of the dead,
Do your folded leaves hold the dew of tears
By some poor soul in her anguish shed
As she mourned the ending happy years?
Was the stony chill of the icy street,
Less cold than that broken heart, my sweet?

Howe'er it may be, oh you white, white rose,
I will lay you down on a girlish breast
That never has thrilled 'neath bridal snows
Or yearned for the peace of unending rest.
You shall linger there till your brief bright day,
In fragrance sweet breathes itself away.

OLIVE BERKELEY.

Colors for Stage Costumes.

But a short time ago the writer sat in a Broadway theatre and watched a love scene in the first act of a drama whose plot is based upon some stirring war episodes.

An able artist had contributed a well-located landscape, realistically picturing the locale of the story.

Skilful mechanism and cunning contrivances manipulated by dextrous stage hands silently conveyed the effect of a dying day to the audience.

A rosy sunset faded into grey gloaming, twilight shadows deepened into night. The pale moon rose and cast a silvery light upon the scene. Everything that stage-craft could contribute had been utilized to enhance the effect of the sentimental dialogue we were to hear. Suddenly the ensemble was robbed of its harmonious attraction by the entrance of the heroine in a gown utterly at variance with the words she was to speak and with the spirit of the scene.

The fact was forced upon one auditor at least that in spite of our belief that in these days we have almost reached perfection in presenting a completely realistic picture, there is one point upon which the clever women of the stage expend too little consideration. That point is the relation of line and color to the portrayal of sentiment.

The average actress usually thinks of what color is novel and in vogue, what will suit the wig she desires to wear, what will harmonize or contrast favorably with the costumes of her sister players, what will accord with the decorative element employed by the scene painter, and what will not disagree with the portieres, upholstery, and sofa cushions. But greater effect might be obtained for her impersonation by making the relation of color to the sentiment of the part an important feature, and then realizing that though there are but three primary colors from which to make selection, from the three, 14,000 other colors and tints have been evolved, admitting of endless harmonies and tone gradations that may be attuned to the spirit, *mise-en-scene* and appointments of every character and play.

Contrast is the lowest order of color effect, and the highest order of color is the indescribable. The theory of complementary colors is a remnant of barbarism, the savage contrast of black and white, red and green, or blue and yellow, suggest a conflict in which one color is battling for supremacy over another, as warring tribes used to do in the early history of the world. A knowledge of the application of color to sentiment does not belong to the manager, but to the actress, and the knowledge should be sought as a fundamental principle of her art education.

Delsarte held that the meaning of red was something physical, suggesting ideas of comfort, warmth, fire or blood. It certainly seems as if it would detract from the effect the greatest emotional actress could produce if red were employed in a death scene, such as Camille's, though it might be adopted with more safety in a situation of heroic or tragic ending of life. The whole tendency of red, through all its gradations of tone, from palest pink to deepest crimson, seems to be inspiring, cheering, stimulating, sensuous or passionate. Blue is intellectual in its expression, pure, cold and neutral except in the deepest shades. It is beautiful in environment, but killed by contrast with costumes of every other hue. Yellow conveys spirituality, it is sunshiny, life-giving and radiant. In one of her classes recently, I heard Henrietta Russell, an excellent authority on color, make the statement that the yellow gown would always put out the fire of the red gown, and reduce the blue one to ashes.

Months of preparation are devoted to scene-painting, making properties, and arranging accessories to be used in the production of a play. Unfortunately for the feminine members of the dramatic personnel, these accessories are not brought into use at rehearsals, until at most within a few days of the first public representation. Some intimation may have been given as to the salient features of the coloring, but costume ordering has had to take place in advance of this announcement.

After considering color, the effect of length of lines upon sentiment is deserving of some thought. During the session of the Woman's Congress, recently held at Chicago, some admirable examples of dress reform attire were presented by their originators, and their advantages were manifest at a glance. In most cases the short-skirted costume was excellently adapted to the exigencies of street

wear and out-door life. It was extremely practical, but any heroic or poetic flight of fancy attempted in it had a tendency to make the speaker ridiculous. It must be conceded that short skirts lend themselves most readily to comedy effects, and that tragic, poetic, romantic, emotional, or sentimental characters should be attired in costumes of long lines, if it is possible, without violating historical accuracy, or misrepresenting the costume of the locality.

Americans deservedly enjoy the reputation of being the best dressed women in the world—for the street, because their first thought after a suggestion of what would be pretty or becoming is, "but I couldn't wear that in the street," and consideration is mainly given to creating costumes for outdoor wear. In this country it is no uncommon thing to see a handsome and expensive tailor made gown worn at an evening reception. Women and girls acquire no *négligé* or evening gown experience, and when they don such costumes, they are wholly at a disadvantage, from their self-consciousness betrayed in their awkward carriage and lack of ease. Except in the highest social circles, actresses are almost the only class of women in America that wear every variety of costume, intended for all sorts of occasions, with good effect.

While women of the stage readily win recognition for their poise, dignity, ease and grace, it would seem advisable for them to bestow further thought on the art of costuming, and, reflecting on the philosophy of line and color in its relation to sentiment, determine how each can be most appropriately, harmoniously and effectively employed to emphasize the illusion they desire to create.

A. C. M.

Fruit from the Japanese Tree.

Munsey's Magazine is one of the few monthly periodicals that has a department devoted to matters theatrical.

In the July number there is an excellent portrait of Shril Sanderson, the California girl, who has made a pronounced success in Massenet's opera, *Escarlotte*.

In the same number of the magazine there are portraits of Anne Pixley, of Lotta, and of Barnabee and Frothingham in *Don Quixote*.

The *Illustrated American* for the week ending July 15 has an interesting article on Japanese theatres. This is the third of a series by Clement Scott, who is trying to prove that Japan is by no means the delightful place that Sir Edwin Arnold would have us believe.

According to Mr. Scott there are some things to be admired in the Japanese theatres, for instance, their architectural style and the arrangements for seating spectators. He tells us that these theatres are square in shape and have room for but two tiers above the "pit and stall space." Every one can see and hear distinctly from any part of the house. As for Japanese actors there is one Danjuro whom Scott calls the "Henry Irving of Japan."

In the dramatic department of the *Illustrated American*, called "Plays and Players," there is a lengthy criticism of New York's roof gardens. The writer thinks that the entertainment offered patrons of these open air theatres falls far short of what it should be.

Possibly he is right, but very few roof garden visitors pay any attention to what is happening on the stage. They go to the roots to keep cool, to sip light drinks, and to watch their neighbors. The performance is an incidental affair. If it is really worth looking at, so much the better, but if it is not, no one cares.

A remarkably fine portrait of W. H. McDonald adorns this particular number of the *Illustrated American*, and an article by Austin Brereton on the need for a School of Acting interests professionals.

Mr. Brereton thinks there is no need for such a school, and while every one may not agree with him, his article is well worth reading.

Readers of Patience Stapleton's clever work, "Kady," will be glad to know that the July number of *Lippincott's Magazine* contains a new novel from her pen.

It is called "The Troublesome Lady," and deals with the adventures of a wayward, but lovable young woman whose fascinations force one to forgive her faults.

The story is well written and shows marked improvement in literary style over earlier works by Miss Stapleton.

There is a very delightful little sketch by C. B. Todd on Fanny Kemble's visit to Lenox, in the same magazine and in the department called "Men of the Day," and half a page is devoted to Alexandre Dumas.

McClure's Magazine for July contains the second of a series of articles by Raymond Hathway on Karl Hagenbeck's method of training wild animals.

In view of the fact that a young woman, connected with Hagenbeck's Circus, at the World's Fair, was attacked and seriously injured by a tiger a few days ago, Mr. Hathway's article will be read with more than usual interest.

It is a noteworthy coincidence that he alludes to an especially ferocious tiger which he saw while visiting Hagenbeck at a private performance given for his especial benefit. As the animals were then being trained for the Chicago exhibition, it is not improbable that the very beast to which he refers is the one that attacked Miss Marcella Berg.

Widdle-Waddles.

FAIR TOSSERS IN THE SURF.

THEY TUCK LIFE'S SERIAL STORY TO A FASCINATING PAGE.

These Blessed Widdle-Waddles of a Practical Age.

—N. Y. Sun, July 9.

That is a very poetical heading, but will the writer be kind enough to tell us just what a "Widdle-Waddle" is? Is it anything like

the Akond of Swat, or what? Whatever it may be, its name has all the charm of novelty and we would like to use it ourselves some time, so send us an explanation of its meaning as soon as possible.

Time and Place.

From what source do our English friends derive their surprisingly accurate information concerning our manners and customs?

A fashion writer for a London periodical, says that "the latest fad of the American girl is to wear her watch in her shoe."

We have not observed the prevalence of any such fashion but that is because we find so much to admire in the American Girl's face that we have no time to notice her feet.

It is certain, however, that the American Girl has room in her shoe for her dainty little foot and a "turnip" watch besides.

After all, our English friend may be confused. Perhaps she meant to say that American girls wear clocks on their stockings.

An Elder Sister.

"Ellen Terry, lucky woman that she is, attends to all her correspondence in the morning, before rising."—*Exchange*.

An American girl tried to write her letters in the same way recently, but found it less delightful than it sounds. The note paper would slip from its position in her portfolio; the pen insisted upon rolling across the counterpane every few minutes, leaving traces of its journeying all over the snowy linen; the stamps evinced a strong affection for the pillows, clinging to them with sticky firmness, and to crown all the ink well edged its way to the end of the table on which it had been placed, and fell upon the carpet with all the signs of indelible love.

Work and Play.

A delightful meeting of a purely social nature was held at the rooms of the Professional Woman's League last week.

In spite of the heat quite a large number of actresses and literary women were present. Music and recitations by League members made the occasion one of decided interest.

The League is doing a noble work and deserves the practical encouragement of all professional women.

FOR STAGE CHILDREN.

The children of the stage are invited to contribute to this department.

Little Lillian.



Next Winter there will be a new aspirant to dramatic honors for the children of the stage to welcome.

So many of you have passed from childhood's grace, these last few years, we need all the little new comers that arrive to take your places.

Little Lillian is eight years old. Would it not be more sensible to say that she is eight years young?

She is well named, for "Lillian" makes one think of everything that is fair and bright and dainty and these words describe our Lillian exactly.

She has the bluest of eyes and her golden hair is a rippling mass of sunshine. Her face is piquante and pretty and her saucy little nose is just the least bit turned up. As for her mouth it is very kissable and what more need be said? Doesn't that prove that it's the very nicest kind of a mouth in the world?

She is a very good little girl, of course. Who ever heard of an eight-year-old actress that wasn't good?

But then I am very glad to say that she is not too good, she is full of fun and knows how to enjoy herself and if she is mischievous at times, so much the better. You know the little girl in the verse, who was very very good or else when she was bad was horrid?

I never believed that story. I'm quite sure she would have been a regular little prig if she had been good all the time, and is there anything more horrid than that? As for when she was bad, I do not believe that she was so very disagreeable, do you? The person that wrote the verse could not find any words to rhyme with forehead excepting torrid and horrid, so he chose one of them rather than tell the truth and say that "when she was bad," she was ever so much jollier than when she was good.

Not that I like really wicked children. Oh, no, not at all, but I do love boys and girls that like fun and are wise enough to be foolish sometimes.

Little Lillian has never been on the stage, although she has recited at church entertainments, in concert halls and similar places.

She is at her best in light comedy work.

though her emotional recitations have pleased a great many people. Her voice is pleasing and sympathetic and she is remarkably graceful. She was taught to dance by Mme. Eugenia, whom many of you know. Among other steps she has learned those of the minuet and of the butterfly and gypsy dances.

She is a pupil of Edwin Lawrence and is to be a member of his company when he returns to the stage next season. The play in which she is to appear is an Indian melodrama and the scene is laid in colonial days just after the Revolutionary war. The author is Emerson Bennett, who has been connected with several New York weekly papers.

At present Lillian is very busy planning her wardrobe. In the new play she is to wear one costume which is made of buckskin, and is just as pretty as it can be.

I am sure that all the children of the stage will join me in wishing Little Lillian happiness and prosperity.

A Fishy Tale.

The founder flat on his Sunday hat, with a dull and sick'ning thud,
The oysters cried, "Just listen to that!" from their beds in the cool, clean mud;
Down wriggled the eel, that beautiful bird, to find out the cause of the din,
And when he had heard, he said ne'er a word, but he grimaced a graysome grin.

The founder was told by a codfish bold, of the Anguilla's laughish mood.
He turned to the eel, and said, "Sir, I feel quite grieved by your ridiculous rule."
The eel replied, "I can't coincide with your views for I don't perceive
Why a natural smile quite devoid of guile, your sensitive soul should grieve."

But the founder said, as in wrath there spread a scowl o'er his far-souled face:
"We must fight to-night by the moonlight bright and the distance shall be one pace."
Cried the eel: "Agreed; but first we must feed.
"Won't you share my humble dinner?"
Said the founder: "Yes, tho' I must confess, I should hant for I want to grow thinner."

Dried apples and beer was the very good cheer they found on the coral table.
The eel he tasted, but while the food lasted the founder ate all he was able.
It's painful to tell of the fate that befell the fish voracious and greedy,
For in a short spell he felt himself swell while his eyes grew wild and beads.

He swelled and he swelled till he couldn't swell more, and at last a sound like thunder
Was he rd on the shore thro' the ocean's roar as the founder burst asunder.
So there wasn't a duel or bloodshed cruel that night 'neath the billows so drear,
But the kind eel cried for the suicide as he finished the bottle of beer.

An Expressor Salmon.

The Todd boys were eating their dinner and doing it full justice, last Saturday evening, when the door-bell rang and they rushed from the table.

When the bell rings in a city house no one pays much attention to it, but in the country where one's next door neighbor lives four miles away the sound of the bell brings the whole family to the front door.

Therefore, it is not strange that Mr. and Mrs. Todd and the Miss Todd who is grown up and wears a Psyche knot and the Miss Todd who is not grown up and wears her hair in a long, thick pigtail, and the Todd baby, whose hair is so light he looks as though he was bald, all followed the Todd boys and the waitress to the door.

There stood the expressman and two of his friends, and there stood his wagon and in it lay the most enormous box imaginable.

The expressman spoke first: "Are you expecting anything from Canada, Mr. Todd?" said he.

"It depends on what it is," said Mr. Todd. The expressman laughed and lifted the box-cover. Mr. Todd and Mrs. Todd and all the children and the waitress and the expressman and his two friends smacked their lips as they looked at a magnificent salmon reposing peacefully within the box.

"Why do you think it may be for me?" asked Mr. Todd.

"The address is rubbed out, so we opened a box in the office and found a card that said Todd on it. We were not sure it belonged here, but there was your name and your house is nearest our office and the fish won't keep over Sunday. So we can only sell it if it isn't yours."

"Well, I guess it's mine then. I have friends up in Canada, and though they have never sent me any salmon before, everything has to have a beginning. Seriously, I don't expect any fish but I'll take this, and if anyone claims it afterwards I'll pay its full value."

"That's fair," said the expressman as he and his friends lifted the box out of the wagon and carried it in the house. Then he drove away, and Mr. Todd said that that was the cheapest salmon he had ever had.

"But we have not enough ice to keep it with. Let us send the coachman to the village for some. He must drive over, for he won't be able to carry a hundred pounds home. He can take the pony cart."

The coachman was sent. Meanwhile Mrs. Todd remembered that the chickens for their Sunday dinner would hardly improve by being kept until Monday, and of course the salmon would have to be eaten the next day. So she sent Carl Todd to a poor neighbor's with the chickens and her compliments.

In about half an hour Mr. Todd was asked by his gardener to come to the stable at once as there had been an accident. On arriving there he found the coachman bruised and bleeding, the village cart smashed, the harness broken and the pony badly cut.

The coachman had been told to hurry so he drove very fast on his way for the ice, the pony stumbled going down hill and he was thrown out.

Mr. Todd sent the gardener for a doctor and for a veterinary surgeon. Then he wrote a note to the wagonmaker telling him to call for the cart and repair it on Monday.

When he had attended to these matters he walked over to the village with a wheelbarrow to get some ice for the salmon. It was Saturday night and the village shopkeepers had only just enough in for themselves so they would not sell any. Mr. Todd was not discouraged, however. A Restigouche sal-

man does not come to one every day so he paid a boy two dollars to drive to the next village where the ice man lived and to buy a hundred pounds of ice and bring it back.

At ten o'clock that evening the door bell rang again, and again the expressman stood outside. But he was accompanied by the coachman of one of Mr. Todd's wealthy neighbors, Mr. Brownlee.

It seemed that Mr. Brownlee expected a salmon from his friend in Canada, Mr. Jabez Todd, a gentleman of whom Mr. John Todd had never heard. Of course the fish had to be surrendered, and poor Mr. John Todd, who had given away his Sunday dinner on its account, was left without anything to take its place. He had spent two dollars for ice, he owed two doctors' bills, and all he had to show for his trouble was a hundred pounds of useless ice, a damaged cart and a damaged coachman.

"Quite the most expensive salmon I ever didn't get," said Mr. Todd.

SPECIAL NOTICE.

We offer a prize of ten dollars for the best letter on "My Favorite Role, and Why it is My Favorite," written by any actor or actress under fourteen years of age.

The letters must be written on one side of the paper only, and they need not be over two hundred words in length.

The three best letters will be published in *THE MIRROR*. The competition will close on Aug. 15.

Handwriting and spelling will be considered in awarding this prize.

The letters should be addressed to Helen Herrick, *THE DRAMATIC MIRROR*, 1432 Broadway, and each letter must be accompanied by the following coupon:

PRIZE LETTER COUPON.

This coupon is to be clipped from *THE MIRROR* and enclosed with each letter sent by competitors for the prize. The blanks must be filled in with the name, address, and age of the letter writer.

Name.....

Age.....

Address.....

CONCERNING PLOTS.

To the Editor of the *Dramatic Mirror*:

SIR.—I have watched, with considerable interest, the amusing attempts of the dilettanti to exercise plots from the modern drama. One of these *soi-disant* critics, whose labored reviews are equal in turgidity only by his dreary novels, made the astonishing discovery that *The Old Homestead* and *The Mulligan Guards' Ball* were ideal American plays, and that a plot is no more necessary to a drama than a vest pocket to a pollywog. We are gravely informed that incident is better than intrigue, and that the act of clumping somebody over the head with a stuffed club, or driving a hay-cart across the stage, is far more dramatic than the letter scene in *Jim the Penman* or the knocking at the gate in *Macbeth*!

If we voice our disgust, these disciples of the new cult triumphantly point to *A Trip to Chinatown* and, with a complacent grin, assume that we are crushed.

But we are not. Dramatic history is always repeating itself. The dear public has a fit of the blind staggers at regular intervals, during which it goes in for anything that is especially idiotic. What old-timer, for instance, can forget the high-flavored-real-nigger Uncle Tom companies which made New York a howling wilderness some fourteen years ago? The deluge from Thompson Street was almost complete. The Grand Opera House, Booth's, the Broadway theatres, and even that Holy of Holies—Daly's Fifth Avenue Theatre—were buried in the African flood which had apparently come to stay.

But it hadn't. The public awoke suddenly with a snort of disgust. Uncle Tom vanished, the managers disinfected their stages and dressing-rooms, and Reason resumed her sway.

A play without a plot is simply a freak. It may interest or amuse for a time, especially if some popular "fad" is introduced or some notorious person is given a prominent part. But as soon as the public's short-lived interest in the fad or freak dies, the play's obituary may be published.

The young dramatist, then, should not be blinded by the temporary success of the jumbo drama. Never mind though people do insist upon having Stuffed Sausage and Tin Cat plays. They will soon tire of such idiotic slush, and the writer who mixes up this trash, thinking to humor the popular fancy, will eventually regret this prostitution of his talents.

Undoubtedly the most difficult thing in playwriting is to construct an effective plot. A story that may be intensely interesting in the reading may be just as intensely dull in the acting. Interest in a novel is usually sustained through clever narration—but narration, unless it is a bit of bright, snappy description like Lady Gay's "hunting speech"—is fatal to the acting drama.

The plot, primarily, must be dramatic. The interest beginning in the first act must be sustained, gradually increasing bit by bit until the grand climax is reached. And this movement must be continuous. Although the action may appear to halt it should never do so in reality. The characters may laugh, joke, sing or dance, but the audience must know that, meanwhile, some-

thing has been going on off the stage—something of vital interest—and the effect of this unseen action must be shown clearly and concisely.

It matters little whether the plot be trivial, as in *The Scrap of Paper*, or thrilling as in *The Silver King*, so long as it is consistent. The dramatist must not wander away from his theme, or he will find himself in a labyrinth with no Ariadne to guide him hence. If a comedy is to be written, stick to comedy; don't drift into farce nor melodrama. If the play is to be one of modern society—like *The Charity Ball*, for instance—keep it on that plane. Let there be no murders, fires, fights, nor abductions, for these hair-raising events belong entirely to sensational plays.

The beginner, nine times out of ten, overloads his plot with extraneous incidents. He fancies that this multiplicity of events adds variety and spice to his play, which must, perforce, make it all the more interesting. But he is wrong.

It makes the play muddy.

Singleness of purpose is something which the young writer should assiduously cultivate. His story should move steadily onward from start to finish. While the main action may apparently halt in order to introduce something of a light or amusing nature, yet this pause must be wholly imaginary. To illustrate: In the second act of *After Dark*, Bellingham makes an appointment with Chumley to meet him at Morris' Music Hall that night, which Old Tom overhears. The third act opens in the Music Hall, and the specialties which are introduced do not interfere with the action of the play, because we know that Chumley is coming and we are anxious to learn how Old Tom will get him out of the scrape. An unskilful writer would probably have run in a front scene with a couple of knockabout comedians to kill time while the set was being made, or else would have discovered Chumley in the Music Hall at the rise. In the latter case the action would have come to a full stop during the specialties, and we can imagine Bellingham saying "Now, that the song and dance business is over we'll go on with the play."

The plot of a play should begin at the beginning. Very often it begins several years before the curtain rises. Somebody remarks: "Sit down, my friend, and listen," and straightway plunges into a long story which one-half the audience fails to hear, and the other half cares nothing about. The story generally contains the gist of the play, and, failing to catch it, the spectator finds the whole thing as incomprehensible as a Browning poem.

The properly constructed play will reveal its plot in action; and the writer who cannot make his work explain itself, without the repetition of long stories, has mistaken his vocation.

The plot should be revealed and the story completed at the close of the play; otherwise the characters will be left in mid-air like Mahomet's coffin. There must be no "to-be-continued-in-our-next" business at the close of a play. The affairs of every important character—so far as they pertain to the story of the play—must be settled before the final curtain.

In outlining a plot be sure that it is actable. I have beside me as I write an alleged drama in which the action verily shifts "from Greenland's icy mountains to India's coral strand." The hero is mixed up with a Dakota blizzard in one act, and rescues the heroine from a fierce Florida alligator in the next. In a front scene they tell us that they are going to start for Europe next week, and when the scene shifts we find them doing the Crusoe act on a tropical island in the South Pacific, the steamer having been blown up by the villain. The latter is a particularly "bad 'un." He "still pursues" them through five acts—the hero knocking him down whenever he has nothing else to do—and the climax of his villainy is reached at the last when he repents and joins the Presbyterian Church! This play is no burlesque. It was written in sober earnest, and not by a lunatic either. Its author is a prosperous lawyer, who really believes that he has written a great play.

Perhaps he has. I shall advise him to pitch some songs and dances into it and send it to De Wolf Hopper. CHARLES TOWNSEND.

WEEDSPORT, N. Y., July 10.

THE FIRST RAILROAD PLAY.

"Lewis Morrison's companies—the Eastern and the Western—are booked solid for next season," said Edward J. Abram to a *Mirror* reporter. "Mr. Morrison himself will play Richelieu many times. Last season he played it eight or ten times and never to less than a \$700 house. And yet they say the legitimate is dead."

"I observe that Lincoln J. Carter says in *THE MIRROR* that his play, *The Fast Mail*, is the original railroad play, and that he will not play at theatres that borrow other railroad plays."

"I object to the innuendo. The *Danger Signal*, which I manage and in which Rosabel Morrison plays the leading part, is the original railroad play. It was first produced in 1886, and I defy Mr. Carter or anyone else to go back of that date."

A REMINISCENCE OF HOWARD.

Bronson Howard, who has been in Detroit, his old home, visiting relatives, spoke interestingly the other day of his early experiences as a playwright. It appears that when very young he was greatly impressed by Hugo's "Les Misérables," and he was so interested in the character of Fantine that he made a play with it as the central figure. The play was produced in a small theatre by a local manager, Garry Hough. This was a stepping stone in Mr. Howard's career. He was now twenty-two years of age, and he studied and plodded and wrote for two years, at the end of which time he summoned up courage to present himself to a manager with a manu-

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script. He met discouragement, but persevered. As a reporter on a New York morning paper he labored for a time, working on plays during the early part of the day, and afterward, when a reporter for an evening paper he put in his evenings on plays. After four years of this one of his plays was accepted. "It met with fair success," says Mr. Howard, "and from that time forward I had only success."

OFF TO PARIS.

W. M. Wilkinson sailed for Paris on *La Champagne*, of the French line, on Saturday. He will remain abroad until about the middle of August. He has gone, it is said, to confer about Alexander Salvini's proposed Russian tour, which will probably be made the season after next. Mr. Wilkinson will visit London and will make a trip to Italy, and on the return voyage will be accompanied by Salvini, Senior, who is coming over to visit his son. Arthur C. Aston will attend to Manager Wilkinson's business during his absence.

AVAILABLE WORLD'S FAIR BOOK.

The Passenger Department of the Baltimore and Ohio Railroad Company has prepared for general distribution a handsome pamphlet descriptive of the scenic and other attractive features of that road from New York to Chicago. This book should prove invaluable to those visiting the World's Fair. In its artistic cover, illustrations and reading matter, it is fully up to the high standard which has been fixed by the B. & O. for publications of this character. The scenery en route, which has gained for the B. & O. the richly deserved sobriquet of "Picturesque," the public buildings at Washington, Old Harper's Ferry, Luray Caverns, and other attractive points are faithfully portrayed. The value of the publication is increased by descriptions and illustrations of the principal buildings at the World's Fair. This book can be procured free of charge upon personal application to ticket agents, B. & O. R. Co., or you can have it mailed to you by sending name and address with five cents in stamps to Chas. O. Scull, General Passenger Agent, Baltimore, Md. World's Fair tourists should bear in mind that the B. & O. are selling tickets at very low rates good going via Washington and returning via Niagara Falls.

A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.	
AUDITORIUM	America
CHICAGO OPERA HOUSE	Al Haba
COLUMBIA	Lillian Russell Opera Co.
GRAND OPERA HOUSE	Sol Smith Russell
HOOVER'S	E. S. Willard
McVICKER'S	Benjamin Thompson
SCHILLER	The Girl Left Behind Me
PHILADELPHIA.	
GRAND	Hinrichs Grand Opera
BOSTON.	
PRINCE	The Golden Wedding
TRINITY	Fantine Hall Opera Co.
WASHINGTON.	
ALBUQUERQUE	Jeanie Winston Comic Opera
NATIONAL	Shaw's Comedy Co.
ST. LOUIS.	
SCHNAIDER'S GARDEN	Reed Opera Co.
UBER'S CAVE	Spencer Opera Co.
ST. PAUL.	
GRAND	Jacob Litt's Players
METROPOLITAN	Wilbur Opera Co.
MINNEAPOLIS.	
RIJOU OPERA HOUSE	Teach Litt's Stock
GRAND	Calhoun Opera Co.
DENVER.	
FAIRBANKS	Bobby Gaylor
SAN FRANCISCO.	
BAIRDWIN	Lycium Theatre Co.
STOCKVILLE'S	Our Bachelors

TO ALL WHOM IT MAY CONCERN:
TAKE NOTICE that I am the owner of the play "Heimath," written by Herman Suderman, and have the exclusive right to grant licenses for the production of the said play in either the German or English language in America, Canada, and Australia, and that the annexed letter of Louis Stecker, Esq., counselor-at-law, shows that all the requirements of the Copyright Act have been met by me and that I have the legal right to prosecute all persons producing the said play in either the German or English language in America, Canada, or Australia, and that any persons in any way infringing upon my rights or producing the said play without express authority from me, will be dealt with according to the law in such cases made and provided.

The only persons so far having the right to produce the said play are:
MADAME HELENA MODJESKA, who has the exclusive rights for America and Canada in the English language, and
HEINRICH KONRIG, ESQ., of the Irving Place Theatre, New York City, who has the right to produce the said play in the German language. **ENRIK LEBER.**

New York, July 12, 1909.
MY DEAR SIR—A gentleman to your request, I have examined the original contract between Mr. Herman Suderman and yourself with reference to the play in the German language called "Heimath." I have also examined the printed copy filed in Washington and the communication from the Librarian of Congress with reference to the same. It is my opinion that you have the exclusive rights to the production of the said play called "Heimath" in America, Canada and Australia in the German and English language and that you have complied with all the requirements of the copyright act in every particular, and therefore have the legal remedy to suppress all unauthorized productions of the said play both in the German and English language.
The examination of the contract between you and Madame Helena Modjeska also convinces me that Madame Modjeska is the only person authorized to produce said play in the English language in this country and Canada.
Any manager or other person who produces said play in either the English or German language in America, Canada or Australia, can be prosecuted by you and immediately enjoined from the production of the said play. Yours very truly,
LOUIS STECKLER,
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OBITUARY.

Lillie Pearson died on last Thursday evening at her residence, 326 East One Hundred and Four-

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